

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person(s) Matt Baumer	Email Address mbaumer@iup.edu
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)

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

Current course prefix, number and full title: **MUHI 421, American Music**

Proposed course prefix, number and full title, if changing: **MUHI 421, Topics in American Music**

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 type="checkbox"/> Writing Across the Curriculum (W Course)
<input type="checkbox"/> Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)			
<input type="checkbox"/> Global Citizenship	<input 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



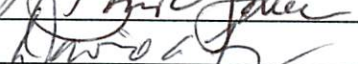
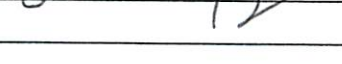

<input type="checkbox"/> Honors College Course	<input type="checkbox"/> Other: (e.g. Women's Studies, Pan African)
--	---

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)		10/3/12
Department Chairperson(s)		11/6/12
College Curriculum Committee Chair		10/20/12
College Dean		4/5/12
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs		11/14/12

Received	Received
NOV 14 2012	NOV 9 2012
Liberal Studies	Liberal Studies

GRADUATE CURRICULUM AUTHORIZATION FORM

Check As Appropriate:

- Level I ⇒ New Program or Program Revision
 Level II ⇒ Degree Program Revision or New/Revised COR
 Level III Minor Program Revision
 Application for COR Renewal
 Deletion Course or Track or Minor or Program
 Variability in Program Delivery
 Program Reactivation
 New Course ⇒ Enter **CIP Code** (Contact Registrar's Office): 999999 _____
 Major Course Revision
 Minor Course Revision
 Dual-Level or Cross Listing
 Distance Education

Description of Proposal: New Course, MUHI 521, Topics in American Music, for both classroom and distance education delivery.


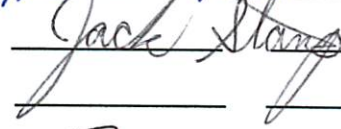
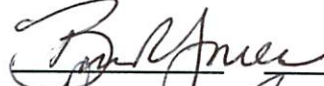
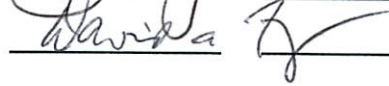
Department: Music

Author or Contact Person: Matt Baumer, mbaumer@iup.edu
 (name and email address)

SIGNATURES OF APPROVAL

Academic Integrity Resource Implications^T Email Address Date

Department Curriculum

Committee Chair:	<u></u>	<u>mbaumer@iup.edu</u>	<u>10/3/12</u>
Department Chair:	<u></u>	<u>jstamp@iup.edu</u>	<u>11/6/12</u>
TECC Chair:	_____	_____	_____
College Curriculum Committee Chair:	<u></u>	<u>pjones@iup.edu</u>	<u>10/20/12</u>
College Dean:	<u></u>	<u>dfergusn@iup.edu</u>	<u>11/5/12</u>
Graduate Dean:	_____	_____	_____
Provost:	_____	_____	_____
Graduate Com. Chair:	_____	_____	_____

COMMENTS:

^T To sign off on resource implications, confirm that detailed justification of resource sufficiency has been made and approved

Table of Contents	Page
-- Revised syllabus of record (classroom version)	4
-- Summary and Justification of Revisions (for UWUCC)	10
-- New Course Questionnaire (for UWGC)	11
-- Graduate Catalog Description (for UWGC)	12
-- Comparable course descriptions (for UWGC)	13
-- Distance Education Review Form	18
-- The Distance Education "Five Questions"	20
-- Online Syllabus	23
-- Sample Online Module	28

II. Description of the Curriculum Change

SYLLABUS OF RECORD (Revised 2012) MUHI 421/521, TOPICS IN AMERICAN MUSIC

I. CATALOG DESCRIPTION

3c-01-3cr

A course emphasizing reading, discussion, and writing on specialized topics in the history of American music. The topic varies from semester to semester, and will be announced prior to registration. The course may address such topics as Art Music in American Culture, Music and the Moving Image, Popular Music, Music and Drama, or Virtuoso Performers in America. **Prerequisites for MUHI 421: MUHI 301, 302. Prerequisite for MUHI 521: Graduate standing in music.**

[N.B. Since the actual topic of the course varies from semester to semester, the rest of the syllabus illustrates an example topic, Art Music in American Culture.]

COURSE DESCRIPTION FOR ART MUSIC IN AMERICAN CULTURE

In his recent book *Nobrow: The Culture of Marketing and the Marketing of Culture*, John Seabrook describes how the old distinctions between high art and low art have been swallowed up by a consumer-driven culture in which hip hop, opera, and every other form of music compete in the same arena, with an equal share of cultural prestige available to each form. In academia, the dissolution of such distinctions as highbrow/lowbrow has been underway for several decades, under the banner of postmodernism or post-structuralism. This means that in the culture at large, “Classical” music can no longer base its prestige on the claim that it aspires to a higher artistic level than other forms of music. In fact, critics and audiences have for some time now granted the status of “art music,” or music whose primary goal is aesthetic beauty, to other forms of music such as jazz, blues, or rock. Whether we applaud or deplore this situation, it has and will continue to have important implications for how we value, support, and perceive all kinds of music. For example, if Classical music can no longer rely on its prestige to attract audiences and donors, how will it remain relevant and vibrant? Apart from the criteria of musical quality traditionally practiced in Classical music and the academy, what other forms of valuation are there for music, and how does Classical music fit into these?

To gain perspective on the contemporary situation of Classical music, we will examine the history of Classical music in the United States. How did it come to be that in the United States several hundred orchestras, opera companies, chamber groups, choirs, and conservatories, all modeled on European institutions, took root? In what ways have American institutions of classical music differed from European models? What has been the place of Classical music in American culture? A second main question is the nature of what constitutes art music today, and which styles, genres, composers and groups are setting the agenda for the future. Are there “schools” we can identify in classical music, band music, pop music, etc. that can claim the mantle of art music?

With this background in mind, seminar students will design their own inquiries into the “art music” of the last 50 years. A wide variety of topics are possible, including for example the history of a performing group, a particular composer or movement, a study of audience reactions, or an investigation of how popular and art music have interacted.

II. COURSE OUTCOMES:

At the conclusion of this course, students will be able to:

1. Compare and contrast the changing roles of art music in American culture.
2. Identify several important works of American art music and evaluate their musical and cultural significance.
3. Discuss the interaction of American art music with folk and popular music.
4. Evaluate contemporary events in the Classical music scene by relating them to relevant historical precedents.

5. [Undergrads only] Synthesize the current state of knowledge on an appropriate topic in American music.

Additional objectives for graduate students:

1. Facilitate learning by their peers through in-class presentations on assigned subjects.
2. Evaluate or contribute to the current state of knowledge on an appropriate topic in American music.

III. Calendar and Reading Assignments (each week = 3 hours of instruction)

Week	Topic	Readings
1	Introduction	Selected newspaper articles John Seabrook, <i>Nobrow</i> , chp. 1
2	Early American Psalmody and the Reform Movement	Crawford Chp. 3, 7
3	Early 19 th -century Opera and Classical Music	Crawford Chp. 10, 14, 15
4	American Composers, 1850-1915, part I	Crawford Chp. 16-17
5	American Composers, 1850-1915	Crawford Chp. 18-19
6	The Search for American Art Music: Ives, Gershwin, Still, Thomson, and Copland	Crawford Chp. 25, 27, 28
7	Jazz as Art Music	Crawford Chp. 31, 36, and 40; Lopes, <i>The Rise of a Jazz Art World</i> , p. 157-216.
8	Bernstein vs. Boulez: Post-War Classical Music – <i>Topic Bibliography Due</i>	Crawford Chp. 33
9	American Opera	Elise Kirk, Excerpts from <i>American Opera</i> , p. 233-49, 253-261, 272-291; Jessica Holmes, "Composing in America's Closet"
10	Minimalism and After	Crawford Chp. 39; Robert Fink, <i>Repeating Ourselves</i> , p. 1-61.
11	Pop Music as Art Music	Crawford Chp. 38; Carl Wilson, Chps. 1, 7 and 8 from <i>Let's Talk About Love</i>
12	Wind Band Music as Art Music – <i>Rough Drafts Due</i>	Crawford Chp. 23; Frank L. Battisti, "Two Different Worlds and Exposures (1990-1994)," and "A 'Taste' for Quality (1999)."
13	Presentations	
14	Presentations	
15	Final Exam Activity – Presentations continued <i>Final papers due</i>	

IV. EVALUATION METHODS

PARTICIPATION/ATTENDANCE	10%	Attendance and informed discussion is vital to this course. Students should make at least two substantial, informed contributions to class discussion in each class.
IN-CLASS PRESENTATIONS	20%	In most classes, students (either alone or in a group) will present one of the articles, topics, issues, etc. to the class. Each presenter should be prepared to hand out a list of facts or key points and to answer questions about the assigned material. Presentations will be assigned on a rotating basis, but graduate students will present more frequently and will receive more complex topics. Also, expectations for clarity, content, and fluency will be higher for grad students.
MID-TERM ESSAY EXAM	20%	Take-home essay examination covering topics from the first half of the course.
PROPOSAL/BIBLIOGRAPHY	10%	May be revised for a higher score.
TOPIC PRESENTATION	20%	Presentation of your research project to the class
FINAL PAPER	20%	See below

Each student will write a 10 page (undergrads) or 15-page (grads) research paper, using the guidelines in the *Chicago Manual of Style* or Turabian’s *A Handbook for Writers of Term Papers and Theses*. While undergraduate papers should provide a synthesis of the available research on the topic, graduate student papers should offer an analysis of current research or add new information or contribute a new viewpoint to the topic. Research should begin as soon as possible and proceed through several stages:

- 1). Proposal/Bibliography: In a one-page proposal, the student should lay out the scope of the topic and identify the important questions the paper will answer. **The topic of the paper should cover some aspect of American art music (broadly defined) within the last 50 years (1960-present).** An annotated bibliography of at least 10 sources should follow. The instructor will approve each proposal before the student presents the topic to the class.
- 2). Rough draft: Each student will prepare a rough draft of the paper containing all citations of source material and a complete bibliography. Students should exchange papers with someone else for peer editing before submitting the paper to the professor.
- 3). Topic presentation: Each student will present the results of his or her research to the class. The rest of the class should come prepared to engage with the topic and to help the presenter further define the topic/answer the important questions.
- 4). Building on feedback from the rough draft and the presentation, each student will turn in a final copy of the paper.

V. GRADING SCALE

The grading scale is: A = 90-100; B = 80-89; C = 70-79; D = 60-69 (only for undergraduates); F = below 60 (undergraduates) or below 70 (graduates).

VI. ATTENDANCE POLICY

It is vital that all attend, study assigned materials prior to class meetings, and contribute to class discussions. IUP attendance policy will be followed.

VII. REQUIRED TEXTS

Richard Crawford, *America's Musical Life: A History*, New York: W. W. Norton, 2005 (ISBN: 978-0-393-32726-7).

In addition, several readings will be available in a coursepack and/or online; see the bibliography below.

VIII. SPECIAL RESOURCE REQUIREMENTS -- none

IX. BIBLIOGRAPHY

Ahlquist, Karen. *Democracy at the Opera: Music, Theater, and Culture in New York City, 1815-60*. Urbana: University of Illinois Press, 1997.

Barenboim, Daniel and Said, Edward W., ed. Ara Guzelimian. *Parallels and Paradoxes: Explorations in Music and Society*. New York: Pantheon Books, 2002.

Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*. Galesville, MD: Meredith Music, 2002.

Broyles, Michael. *Music of the Highest Class: Elitism and Populism in Antebellum Boston*. New Haven: Yale University Press, 1992.

Cooke, Mervyn. *The Hollywood Film Music Reader*. New York and Oxford: Oxford University Press, 2010.

Cropsey, Eugene H. *Crosby's Opera House: Symbol of Chicago's Cultural Awakening*. Madison, N.J.: Fairleigh Dickinson University Press ; London ; Cranbury, NJ: Associated University Presses, 1999.

Hansen, Richard K. *The American Wind Band: A Cultural History*. Chicago: GIA, 2005.

Holmes, Jessica. "Composing in America's Closet: Queer Encodings in Barber and Menotti's Opera *Vanessa*," *Nota bene: Canadian Undergraduate Journal of Musicology*, vol. 1 (Fall, 2008), p. 53-65.

Horowitz, Joseph. *The Post-Classical Predicament: Essays on Music and Society*. Boston: Northeastern University Press, 1995.

_____. *Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music*. New York: A.A. Knopf, 1987.

_____. *Wagner Nights: An American History*. Berkeley: University of California Press, 1994

Inglis, Ian, ed. *The Beatles, Popular Music and Society: A Thousand Voices*. New York: St. Martin's Press, 2000.

Johnson, Julian. *Who Needs Classical Music? Cultural Choice and Musical Value*. Oxford: Oxford University Press, 2002.

Kirk, Elise. *American Opera*. Urbana and Chicago: University of Illinois Press, 2001.

- Krims, Adam. *Music and Urban Geography*. New York and London: Routledge, 2007.
- Logan, George M. *The Indiana University School of Music: A History*. Bloomington: Indiana University Press, 2000.
- Lopes, Paul. *The Rise of a Jazz Art World*. New York: Cambridge University Press, 2002.
- Lott, R. Allen. *From Paris to Peoria: How European Piano Virtuosos Brought Classical Music to the American Heartland*. Oxford and New York: Oxford University Press, 2003.
- Morgenstern, Sheldon. *No Vivaldi in the Garage: A Requiem for Classical Music in North America*. Boston: Northeastern University Press, 2001.
- Nettl, Bruno. *Heartland Excursions: Ethnomusicological Reflections on Schools of Music*. Urbana: University of Illinois Press, 1995.
- Ross, Alex. *The Rest is Noise: Listening to the Twentieth Century*. New York: Farrar, Straus and Giroux, 2007.
- _____. *Listen to This*. New York: Farrar, Straus and Giroux, 2010.
- Seabrook, John. *Nobrow: The Culture of Marketing and the Marketing of Culture*. New York: Alfred A. Knopf, 2000.
- Taruskin, Richard. *Music in the Late Twentieth Century*. The Oxford History of Western Music, vol. 5. New York and Oxford: Oxford University Press, 2010.
- Von Glahn, Denise. *The Sounds of Place: Music and the American Cultural Landscape*. Boston: Northeastern University Press, 2003.
- Wierzbicki, James. *Film Music: A History*. New York and London: Routledge, 2009.
- Wilson, Carl. *Let's Talk About Love: A Journey to the End of Taste*. New York: Continuum, 2008.

For the UWUCC only (this is the questionnaire for major course revisions):

II.2 Summary of the Proposed Revisions (Undergraduate Course)

1. The course title, catalog description, objectives, and most other elements of the course are being revised.

Old Catalog Description:

MUHI 421 American Music 3c-0l-3cr
Prerequisites: MUHI 301, 302
A study of history and literature of music in America from 1600 to the present day.

New Catalog Description:

MUHI 421 Topics in American Music 3c-0l-3cr
Prerequisites: MUHI 301, 302
A course emphasizing reading, discussion, and writing on specialized topics in the history of American music. The topic varies from semester to semester, and will be announced prior to registration. The course may address such topics as Art Music in American Culture, Music and the Moving Image, Popular Music, Music and Drama, or Virtuoso Performers in America.

2. A graduate section, MUHI 521, is being added.

3. We are also seeking approval to offer the course online; see the included distance education proposal below.

II.3 Rationale for the Proposed Revisions

Revisions to our Master's program and our undergraduate degrees have made it desirable to revise this course. With the new liberal studies revisions, some undergraduates may have time to add an elective music history course to their schedule. On the graduate side, we have placed the M.A. in Music History-Literature and the M.A. in Composition in moratorium, and are revising the M.A. in Music Education to become a low-residency/online degree. In these new programs, this course will become one of the music history electives. It has not been updated in more than a decade (possibly several decades), and there was no graduate section of the course. We want to make the course more flexible to focus on topics of more interest to contemporary students, and we want to be able to deliver it online. It may also be taught in the classroom, however, so we are seeking approval for the classroom version first.

II.4 Old Syllabus of Record

I was not able to find a previous syllabus of record for this course, and I do not believe it has been formally updated in many years.

II.5 Liberal Studies Approval is not needed for this course.

III Letters of Support

No other departments or programs are affected by these revisions.

For the UWGC only (this is the questionnaire for a new course):

2. Graduate Course Description and Particulars

2b. Rationale

Revisions to our Master's program and our undergraduate degrees have made it desirable to revise this course. With the new liberal studies revisions, some undergraduates may have time to add an elective music history course to their schedule. On the graduate side, we have placed the M.A. in Music History-Literature and the M.A. in Composition in moratorium, and are revising the M.A. in Music Education to become a low-residency/online degree. In these new programs, this course will become one of the music history electives. It has not been updated in more than a decade (possibly several decades), and there was no graduate section of the course. We want to make the course more flexible to focus on topics of more interest to contemporary students, and we want to be able to deliver it online. It may also be taught in the classroom, however, so we are seeking approval for the classroom version first.

2c. Other courses or programs -- n/a

2d. Variable credit -- n/a

2e. Teaching plan

This is a seminar-type course taught by a single instructor, either in the classroom or via distance education using synchronous discussion tools such as BlackBoard Collaborate (successor to Wimba) or Adobe Connect. This format allows for both in-depth discussion of specific examples and of broad concepts that apply to decades or cultures.

2f. Special Topics

This course has been taught twice before as a special topics course (MUHI 581, American Music), once in 2010 (four students) and once in 2008 (10 students).

2g. Comparisons

See included catalog pages regarding these comparable courses:

Middle Tennessee State University: MUHL 5660, American Music

University of Michigan: Music 550, Music of the U.S.

West Chester University of Pennsylvania: MHL 659, Topics in American Music

2h. Accreditation/Standards

Our accreditation agency, the National Association of Schools of Music, requires that graduate students have coursework in music history; this course will fulfill that requirement.

3. Implementation

3a. Resources: Current resources within the music department are sufficient for this course.

i). Faculty: This course was designed and will most likely be taught by the musicologist in the department, who has the appropriate training for this music history course.

ii). Space and Equipment -- There are numerous rooms in Cogswell hall with the needed facilities (a piano, sound equipment, and a computer with projector).

iii). Lab supplies -- n/a

iv). Library -- Based on my own study of the collection, I can attest that the Orendorff Music Library has a wealth of resources to support this course, including a vast collection of scores, a large number of monographs, edited collections and reference materials on all facets of American music, recordings on vinyl, CD, and online, access to most of the significant scholarly databases in music bibliography, and access to the PALCI network of libraries, through which the vast majority of relevant sources on the topic are readily available.

v). Travel funds -- While travel funding for conference attendance is inadequate at IUP as a whole, this course does not require any particular funding for travel.

3b. Frequency of Offering:

This course will be offered either in the classroom or online once every two years as part of our new rotation for masters-level courses. It could be offered during fall, spring, or summer semesters.

3c. Enrollment:

Given the format of the course, which emphasizes discussion, student presentations, and writing, the target enrollment for the course would be 10-20 students. Our current plan is to enroll a yearly cohort of between 10-15 students in music performance and music education, meaning that there should be at least 10-15 students who could take this course when it is offered. Students will be able to choose from several music history courses, but only one of those courses will be offered in any given year.

4. Catalog Description

MUHI 521 Topics in American Music

3c-01-3cr

Prerequisite: graduate standing in music

A course emphasizing reading, discussion, and writing on specialized topics in the history of American music. The topic varies from semester to semester, and will be announced prior to registration. The course may address such topics as Art Music in American Culture, Music and the Moving Image, Popular Music, Music and Drama, or Virtuoso Performers in America.

5. Logistics

a. Start Term: Fall, 2013

b. According to the Registrar's list at <http://www.iup.edu/page.aspx?id=122983>, MUHI 521 is available.

c. CIP Code: Assigned later by the Registrar.

d. Catalog Term: 2013-2014.