

# REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # 196  
Action \_\_\_\_\_

## COVER SHEET: Request for Approval to Use W-Designation

### TYPE I. PROFESSOR COMMITMENT

- Professor JAMES DEARING Phone 4408  
 Writing Workshop? (If not at IUP, where? when?) \_\_\_\_\_  
 Proposal for one W-course (see instructions below)  
 Agree to forward syllabi for subsequently offered W-courses?

### TYPE II. DEPARTMENT COURSE

- Department Contact Person \_\_\_\_\_ Phone \_\_\_\_\_  
 Course Number/Title \_\_\_\_\_  
 Statement concerning departmental responsibility  
 Proposal for this W-course (see instructions below)

### TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- Professor(s) \_\_\_\_\_ Phone \_\_\_\_\_  
 Course Number/Title \_\_\_\_\_  
 Proposal for this W-course (see instructions below)

### SIGNATURES:

Professor(s) James Dearing

Department Chairperson JH White

College Dean St S BA

Director of Liberal Studies May E. Shuler

### COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.
- II. Copy of the course syllabus.
- III. Two or three samples of assignment sheets, instructions, or criteria concerning writing that are given to students. Limit: 4 pages. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

**Please number all pages.** Provide one copy to Liberal Studies Committee.

**Before you submit:** Have you double-checked your proposal against "The Liberal Studies Committee's Most Frequently Asked Questions"?

**WRITING SUMMARY**  
**James Dearing**

I am requesting approval to designate courses as writing intensive as a TYPE I PROFESSOR Writing Across the Curriculum. I took the IUP LIBERAL STUDIES WRITING WORKSHOP in May 1999 with facilitator, Dr. Robert Yagelski. I have already taught three courses in Music History designated Writing Intensive (two on temporary waivers until I could attend an approved writing workshop). I have enclosed a proposal for a writing intensive course and I agree to forward to the Liberal Studies Committee any syllabi for future W courses.

**WRITING PROPOSAL**  
**MH 302 Music History II**

**MU 302 Music History II** is proposed as a "W" course. The majority of students in the class are juniors and seniors; a few may be sophomores. Students are all music majors or minors. Class size is limited to 24. This course is required for the music major and minor.

There will be four types of writing in the class.

1. *Note-Taking.* Substantial material is presented in class lectures beyond the information in the required text and outside reading. Students must take notes from the instructor's lectures and to emphasize what the instructor underscores from the considerable reading material. These notes (a minimum of 36 "Quick Minutes") are written at the end of each hour's lecture and submitted for commentary, but represent 3% of the final grade.
2. *Writing for Evaluation.* There are three major examinations during the semester. Each has three types of questions: (a) brief subjective essay questions (20%), (b) objective identifications or complete-the-sentence type questions (60%), and (c) match items from column one to items in column two (20%). Each examination represents 25% of the final grade.
3. *Small group problem-solving.* Assigned groups of three will submit two typewritten reports of two pages each solving "clues to a music history puzzle" for 2% of the final grade.
4. *Writing to think conceptually about a theme or subject.* Students are required to compose a 15-page typewritten treatise on a germane topic chosen from musical history between 1750 and 1975. As a learning tool, this allows the student to write creatively and expressively. Each student is expected to schedule two individual counseling sessions with the instructor for review and assistance before submitting the final paper. This accounts for 20% of the final grade.



**COURSE SYLLABUS**  
MH 301 Music History I

I. **CATALOG DESCRIPTION:**

Prerequisites: EN 101, EN 202, HI 195, HI 305

Intensive study of the history and styles of Medieval, Renaissance, and Baroque music. Considerable analytical listening required.

II. **COURSE OBJECTIVES:**

- A. Students will gain knowledge and understanding of major currents in western art music and performance practice from the early Christian church to 1750 (the death of J.S. Bach) through an acquaintance with representative works from the era.
- B. The students will gain experience in writing an inquiry report using discourse conventions (language practices within the music community) on a clearly defined subject in art music within this historical period.

III. **COURSE REQUIREMENTS:**

- A. Attend class (ungraded) with three hours of absences allowed, participate in class discussion (ungraded), and submit "Quick Minutes" for 5% of final grade (36 "Quick Minutes" for an A, 28 for a B, 20 for a C, and 12 for a D). "Quick Minute" is a handwritten precis of the past hour's lecture to be submitted *for commentary only*.
- B. Pass three examinations (each 20% of the final grade) that will focus on the music history and literature studied. Each exam is worth 100 points and will be graded on the Yale system (90-100=A, 80=B, 70=C, & 60=D).
- C. In collaboration with two assigned classmates, submit two reports of two typewritten pages each solving a music history "puzzle" (graded 10%), a creative assignment that constitutes a disciplinary inquiry.
- D. Write an Inquiry Report using discourse conventions whose topic will be selected by the student in consultation with the instructor (25% of final grade).

IV. **TEXTS:**

Required:

Grout, Donald J., & Claude V. Palisca. A History of Western Music. 5<sup>th</sup> Edition 1996.

Palisca. Norton Anthology of Western Music. Vol. 1, 3<sup>rd</sup> edition 1996.

Palisca. Recordings for Norton anthology of Western Music. Vol. 1, 3<sup>rd</sup> edition 1996.

Supplementary materials on reserve in the library:

Arnold, Dennis (ed.). the New Oxford Companion to Music. Vol. 1 1983.

Gal, Hans (ed.). The Musician's World. 1966.

Sadie, Stanley (ed.). The New Grove Dictionary of Music and Musicians. in twenty volumes. 1980.

## V. **INQUIRY PROJECT:**

### Purpose

As a Writing Intensive Course, IUP has established the following objectives:

1. Provide 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 and importance with which the university regards the quality of written prose. 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.

## VI. **WRITING INTENSIVE:**

There will be four types of writing in the class.

1. *Note-Taking*. Substantial material is presented in class lectures beyond the information in the required text and outside reading. Students must take notes from the instructor's lectures and to emphasize what instructor underscores from the considerable reading material. This will include the "Quick Minutes" described above.
2. *Writing for Evaluation*. There are three major examinations during the semester. Each has three types of questions: (a) subjective essay questions (20%), (b) objective identifications or complete-the-sentence type questions (60%), and (c) match items from column A to items in column B (20%). Each examination represents 25% of the final grade.
3. *Small group problem-solving*. Assigned groups of three will submit two typewritten reports of two pages each solving "clues to a music history puzzle" for 10% of the final grade.
4. *Writing to think conceptually about a theme or subject*. Students are required to compose a 15-page typewritten treatise on a germane topic chosen from musical history between antiquity and 1750. As a learning tool, this allows the student to write creatively and expressively. Each student is expected to schedule two individual counseling sessions with the instructor for review and assistance before submitting the final paper. This accounts for 25% of the final grade.

- a. **Scope and Format.** Your written project is to be approximately 3,500-4,000 words in length. Three basic guides about matters of procedure, format, and mechanics of writing are:
- Wingell, Richard J. Writing about Music: An Introductory Guide. Englewood Cliffs, New Jersey: Prentice Hall 1990
- Lestee, James D. Writing Research Papers, A Complete Guide. 5<sup>th</sup> edition. Glenview, Illinois: Scott, Foresman, & Co., 1987
- Hacker, Diana. A Writer's Reference. 3<sup>rd</sup> edition 1998.
- b. **Bibliography.** Your bibliography must contain at least five entries which relate directly to your paper. Observe the a following guidelines in structuring your bibliography and a research:
1. At least two entries must be full-length scholarly books.
  2. One entry must be taken from scholarly journals or periodicals.
  3. One entry may be CD/phonograph liner notes.
  4. One entry may be taken from the preface of a scholarly edition of a musical score, e.g., the complete works of Orlando di Lasso.
  5. Other entries may be taken from any other sources, e.g., newspaper or magazine articles.
- c. **Grading.** Your research will be graded on the basis of content and quality of writing. Mastery of spelling, grammar, and proper form for endnotes and bibliography are paramount.

**COURSE SYLLABUS**  
MH 301 Music History I

- I Catalog Description**  
Prerequisites: EN 101, EN 202, HI 195, HI 305  
Intensive study of the history and styles of Medieval, Renaissance, and Baroque music. Considerable analytical listening required.
- II Course Objectives**
- A. Students will gain knowledge and understanding of major currents in western art music and performance practice from the early Christian church to 1750 (the death of J.S. Bach) through an acquaintance with representative works from the era.
- B. The students will gain experience in writing an inquiry report using discourse conventions on a clearly defined subject in art music within this historical period.
- III Course Outline**
- Weeks 1-4      Early Christian Church (p. 17-48)  
                    Medieval Theory & Practice (p. 48-70)  
                    Early Polyphony (p. 73-97)  
                    Ars Nova (p. 101-127)  
                    Review  
                    **Examination I**  
                    15<sup>th</sup> century (p. 130-149)  
**Inquiry Report Outline due on class day 12.**
- Weeks 5-8      Renaissance: Ockegem-Obrecht (p. 152-173)  
                    Josquin des Prez (p. 173-182)  
                    16<sup>th</sup> century: Franco-Flemish, Italian secular (p. 187-206)  
                    France, Germany, Spain, England (p. 207-233)  
                    High Renaissance church music (p. 239-249)  
                    Palestrina & Counter-Reformation (p. 249-264)  
                    Review  
                    **Examination II**  
                    Early Baroque & Opera (p. 268-284)  
**First draft of Inquiry Report due on class day 22.**
- Weeks 9-12     Monteverdi & the Venetian School (284-301)  
                    Catholic-Lutheran church music (p. 302-318)  
                    Late 17<sup>th</sup> century vocal music (p. 323-355)  
                    Late 17<sup>th</sup> century instrumental music (p. 359-385)  
                    Vivaldi/Rameau/Bach (p. 389-413)  
                    Bach/Handel (p. 414-435)  
**Final draft of Inquiry Report due on class day 44**  
                    Review  
                    **Examination III**

## **MH 301 MUSIC HISTORY I SYLLABUS**

James Dearing

- June 10**                    **Early Christian Church (p. 17-48)**  
**June 11**                    **Medieval Theory & Practice (p. 48-70)**  
**June 12**                    **Early Polyphony (p. 73-97)**  
**June 15-16**                **Ars Nova (p. 101-127)**  
**June 17**                    **Exam/15<sup>th</sup> century (p. 130-149)**  
**June 18**                    **Continuation**  
                              **Research Outline due June 19th**  
**June 19**                    **Renaissance: Ockeghem-Obrecht (p. 152-173)**  
**June 22**                    **Josquin des Prez (p. 173-182)**  
**June 23**                    **16<sup>th</sup> century: Franco-Flemish/Italian secular (p. 187-206)**  
**June 24**                    **France, Germany, Spain, England (p. 207-233)**  
**June 25**                    **Exam/High Renaissance Church Music (p. 239-249)**  
                              **First draft of research due on June 26**  
**June 26**                    **Palestrina & the Counter-Reformation (p. 249-264)**  
**June 29**                    **Early Baroque & Opera (p. 268-284)**  
**June 30**                    **Monteverdi & the Venetian School (p. 284-301)**  
**July 1**                      **Continuation**  
**July 2**                      **Exam/Catholic-Lutheran church Music (p. 302-318)**  
**July 3**                      **Late 17<sup>th</sup> century vocal music (p. 323-355)**  
**July 6**                      **Late 17<sup>th</sup> century instrumental music (p. 359-385)**  
**July 7**                      **Vivaldi/Rameau/Bach (p. 389-413)**  
**July 8**                      **Bach/Handel (p. 414-435)**  
                              **Final draft of research paper due on July 9**  
**July 9**                      **Continuation/Review**  
**July 10**                    **Final Exam**