

LSC # _____
Action _____

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- (X) Professor Richard E. Thorell Phone x5616
- (X) Writing Workshop? (If not at IUP, where? when? _____)
- (X) Proposal for one W-course (see instructions below)
- (X) Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENTAL 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) Richard E. Thorell

Department Chairperson Gabriele Feld

College Dean [Signature]

Director of Liberal Studies [Signature] 2-1-90

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. Samples of assignment sheets, instructions, or criteria concerning writing that are given to students.

Provide 12 copies to the Liberal Studies Committee. Please number all pages.

I. Writing Summary

MH 301 and 302 are proposed for identification as "W" courses. They are sequence courses which are taught in alternating semesters as part of the core curriculum for all music majors and minors; although non-majors may be admitted to the class. Because both courses are required and are heavily content oriented, the writing requirement will be divided equally between them.

There are four basic types of writing that occur in this class:

1. **TERM PAPER.** Each student must write a content oriented research paper complementary to the stated objective of the course. This paper will provide to the student the opportunity to learn more about a clearly defined subject area within the discipline, as well as enhancing the development of research and writing skills, as the syllabus demonstrated, progress is closely monitored throughout the semester. (25% of grade)
2. **EXAMINATIONS.** There are two examinations, a mid-term and a final. Each requires students to identify listening examples from a repertoire sheet of approximately 40 or 50 selections, identify and analyze in a basic fashion several musical score excerpts, identify/define a number of terms or names, and write extended answers to broad essay questions. In some instances essay questions will be provided before the examination date. (60% of grade)
3. **NOTE-TAKING.** Students are encouraged to take notes in a double-entry format, with one side of a page for recording the lecture and the other for correlating with the text, asking questions, or allowing for written comments by the instructor in cases where conferences with students might occur to discuss difficulties in the course, etc. (not graded)
4. **CRITICAL, ANALYTICAL, AND CREATIVE WRITING.** From time to time when appropriate students may be asked to write brief essays on subjects appropriate to the course. Examples: Critique a performance by the University Orchestra or Chorus. Analyze one composition you are performing in orchestra or chorus. Make programming suggestions for the University Orchestra or Chorus, or staging suggestions for the current Music Theater production. Write a response to a critical essay in the New York Times. (graded as part of the class participation component)

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 & 9

<u>Week of Semester</u>	<u>Topic</u>	<u>Chapter</u>
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>
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, 1964.

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.

- II. and III. Course Syllabus, Including unit assignments and instructions concerning writing

MH 301

Music History I

Fall, 1990*

Richard Thorell, Instructor

Office: 314 Cogswell Hall

Phone: 357-5646

Office Hours: Monday and Wednesday, 2:00-3:30 pm

Tuesday and Thursday, 11:00 am - noon

OBJECTIVE

Provide a general understanding of the major currents in Western art music in the 17th and 18th centuries and an acquaintance with representative works.

COURSE REQUIREMENTS

1. Attend class on a regular basis and participate in class discussions. If absent you can assume that your name will be called. Failure to respond more than three times to such a call for class participation will have an adverse effect on your grade (15% of grade).
2. Pass two examinations based on reading and listening assignments and class lectures (30% each; total 60% of grade).
3. Write one term paper, the topic to be selected by the instructor and student (25% of grade).
4. Other short writing assignments as indicated by the instructor (graded as part of the class participation component).

TEXTS

Grout, Donald J., and Claude V. Palisca. A History of Western Music. 4th ed.

Palisca. Norton Anthology of Western Music, Vol. 1, 2nd ed.

Palisca. Recordings for Norton Anthology of Western Music, Album 1, 2nd ed.

Supplementary materials as needed to be placed on reserve in Cogswell Music Library.

*The course will actually not be taught until Fall, 1991, but all dates on this syllabus are for Fall, 1990.

SCHEDULE

<u>Lecture Dates</u>	<u>Topics (from Grout)</u>
Sept. 6	Chapter 1: The Early Christian Church
Sept. 11	Chapter 2: Chant and Secular Song in the Middle Ages
Sept. 13	Chapter 2: Chant and Secular Song, cont.
Sept. 13, 18	Chapter 3: The Beginning of Polyphony and the Music of the Thirteenth Century
Sept. 20	Chapter 4: French and Italian Music of the Fourteenth Century
Sept. 25, 27	Chapter 5: Medieval to Renaissance: Music of England and the Burgundian Lands in the Fifteenth Century
Oct. 2, 4	Chapter 6: The Age of the Renaissance: Ockeghem to Josquin
Oct. 9, 11	Chapter 7: New Currents in the Sixteenth Century
Oct. 16, 18	Chapter 8: Church Music in the Late Renaissance
Oct. 23	Mid-term Examination: Medieval & Renaissance
Oct. 25, 30, Nov. 1, 6	Chapter 9: Music of the Early Baroque Period
Nov. 8, 13	Chapter 10: Opera and Vocal Music in the Late Seventeenth Century
Nov. 15	Chapter 10: Opera and Vocal Music, Cont.
Nov. 20, 27, 29	Chapter 11: Instrumental Music in the Late Baroque Period
Dec. 4, 6, Dec. 11, 13	Chapter 12: The Early Eighteenth Century: Vivaldi, Rameau, Bach & Handel
Finals Week	Final Examination: The Baroque

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.

¹ Statement adapted from the document, "Liberal Studies at IUP," from the 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</u>	<u>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 or being given a passing grade by the instructor.