

REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # 240
Action _____

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- (X) Professor Stephanie Caulder Phone 357-2288
- (X) Writing Workshop? (If not at IUP, where? when?) IUP, May 2003
- (X) Proposal for one W-course (see instructions below)
- (X) Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENT COURSE

- (X) Department Contact Person Dr. Lorraine Wilson, Chair Phone 357-4452
- (X) Course Number/Title MUHI 302 Music History II
- (X) Statement concerning departmental responsibility
- (X) 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) Stephanie Caulder

Department Chairperson Lorraine P. Wilson

College Dean Anthony J. Hood

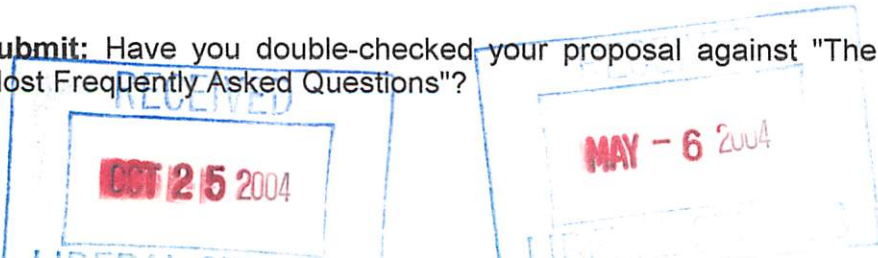
Director of Liberal Studies May E. Seiler 9/2/04

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

Music History II

MUHI 302

MUHI 302 (Music History II) is proposed for identification as a "W" course. The course is taught every semester (depending on faculty load), is required for all music majors, and is one of the choices available to music minors as well. Most students in the class are juniors and seniors; a few may be sophomores. The class size is limited to 20.

There are six basic types of writing which occur in this class:

1. WRITING TO SUMMARIZE A POINT OR TO PROMOTE CRITICAL THINKING

Students may be asked to summarize the major stylistic characteristics of an era, composer, genre, or region being discussed in lecture and textbook readings. In addition, some writing assignments ask students to compare and/or contrast two seemingly opposite elements in music history. There are so many revealing dichotomies, for instance, that exist in music history which are not discussed in the textbook. Understanding these dichotomies, and making connections within other periods in music history allows students to be able to think and write critically as well to be able to verbalize important concepts. Group work and/or peer editing is also required and facilitated by the instructor. These one or two assignments are typically 1 ½ - 2 pages and are collected and graded as part of the 25% for short essay/analytical assignments. [See syllabus and attachments]

2. WRITING TO PROMOTE RESEARCH AND SYNTHESIS OF IDEAS

Students are asked throughout the course of the term to prepare a research paper/project on a topic of their choice. Special attention will be paid not only to synthesizing scholarly information on the subject, but crafting appropriate individual thought and analytical writing. Supervision will be provided by the instructor throughout this process in the form of individual conferences, written critiques/suggestions for improvement and research methods. The steps of this project are preparing: a thesis statement/purpose statement, bibliography, outline, rough draft, and final draft. These assignments are collected and graded on a set schedule throughout the semester which promotes continuity and continual refinement. Another key ingredient to a successful final product is the promotion of peer editing sessions. Handouts and information regarding detailed formatting procedures and grading criteria are also given. The length of this assignment is 12-14 pages (body of text) and is worth 25% of the final grade. [See syllabus and attachments]

3. WRITING TO ENHANCE READING

Students will be given a variety of supplementary reading assignments during the semester. Some assignments will be the same for all students on given topic/question, while other assignments will give students several choices of readings based on their own interests with some common questions that connect all of the possible readings. [See sample writing assignments attachment] The objectives of these assignments are to read different styles of writings, but more importantly for music history, to read writings from the composers themselves. Reading the composer's own words about his/her music is vital to understanding that style of music and is an

important component to music history. These one or two assignments are typically 1 ½ -2 pages in length and are collected and graded as part of the 25% for short essay/analytical assignments. [See syllabus and attachments]

4. WRITING FOR EVALUATION

There are three major examinations which occur over the course of the semester. The writing component of each exam includes: 1) several paragraph-style identification questions; 2) 1-2 larger, essay type questions which ask students to synthesize major concepts by giving specific examples/evidence to support their answers. Students write their answers during the exam period, and do not have copies of the essay questions ahead of time. However, the instructor will certainly provide a great deal of review of these larger concepts and examples of what types of questions may be asked prior to the exam. In evaluating the essay questions, the construction of the essay does count, although content is the overriding element. It is important for students to write well-crafted prose in any situation and to apply what they have learned in more closely supervised and evaluated writing situations. Each exam is worth 15% of the final grade for a total of 45%.

5. ANALYTICAL WRITING

On at least one occasion during the semester, students are asked to provide an analytical writing assignment on a specific piece of music. The purpose of this assignment is to be able to produce a more analytical commentary based on major concepts/readings discussed in class. This writing is very different from the other styles present in this course and the students are prepared well by the instructor as to the specific requirements and style of writing required. The very nature of analyzing music resists attempts to verbalize it – that said, when doing analysis, students must avoid overly sentimental, “precious” description of musical events as they just take the place of more serious discussion. These one or two assignments are typically 1 ½ -2 pages in length and are collected and graded as part of the 25% for short essay/analytical assignments. [See attachments]

6. NOTE-TAKING

Although there is a standard textbook and accompanying anthology for this course, additional material is presented in lectures. Students are encouraged to take good notes and discern the more critical information in bulleted form in their notes. In addition, students are occasionally required to summarize a particular lecture in prose form and present it to the instructor and present it to the class verbally. These assignments are collected periodically and are not graded.

A. Writing Assignments					
Assignment Title	# of Assignments	# of total pages	Graded (Yes/No)	Opportunity for Revision (Yes/No)	Written Assignment represents what % of final course grade
Formal Research Paper	1	12-14	Yes	Yes	25%
Short Essay/Analytical Assignments	5	8-10	Yes	Varies	25%
Essay component of examinations	3	4-6	Yes	No	See part B below
Note-taking	N/A	N/A	No	No	N/A
Totals	9	23-24	Yes		>50%

B. Examinations (Complete only if you intend to use essay exams/short answers as part of the required number of pages of writing.)			
Exams	Approx.% of exam that is essay or short answer	Anticipated # of pages for essay or short answer, or approx. word count	Exam constitutes what % of final course grade
1.	25%	1- 1 ½ pages	15%
2.	40%	1 ½ - 2 pages	15%
3.	40%	1 ½ - 2 pages	15%
Totals	>25%	4-6 pages	45%

MUHI 302 MUSIC HISTORY II SYLLABUS SPRING 2004

10:30AM – 11:30AM MWF 1:00-2:00 MWF

INSTRUCTOR:

Stephanie Caulder
203 Washington Street House
Office Phone: 724-357-2288
E-mail: scaulder@iup.edu
Office Hours: TBA or by appointment

CATALOG DESCRIPTION:

An intensive study of the history and styles of Classical, Romantic, and twentieth-century music to 1950. Considerable analytical listening required.

Prerequisites: MUHI 301 or permission

COURSE OBJECTIVES:

- 1) To acquaint students with their musical heritage in the significant musical styles and major musical masterpieces of Western Civilization
- 2) To strengthen critical listening and understanding of theoretical concepts and of musical styles
- 3) To improve writing skills based on methods appropriate to music history

TEXTS:

Grout, Donald J. and Claude V. Palisca. *A History of Western Music*. 6th ed. New York: W.W. Norton & Co, 2001. **REQUIRED**

Claude V. Palisca, ed. *Norton Anthology of Western Music*. Vol. 2. 4th ed. New York: W.W. Norton & Co., 2001. **REQUIRED**

_____. *Norton Recorded Anthology of Western Music*. 6CD set, Vol. 2. **REQUIRED**

Selected articles and readings on reserve in Cogswell Music Library or Stapleton Library will be required throughout the course.

Also highly recommended books for purchase:

Kate L. Turabian, *A Manual for Writers*, 6th ed.
Richard J. Wingell, *Writing About Music*, 2nd ed.
Don Randel, *The New Harvard Dictionary of Music*

COURSE REQUIREMENTS:

Attend class on a regular basis. (See attendance policy)

Pass three major examinations throughout the course.

Submit a research paper/project on a topic to be determined with approval of the instructor.

Additional short writing assignments will be given throughout the course, as determined by the instructor, on scores, recordings, and readings presented and found on reserve. Small quizzes may also be given with at least one weeks notice on current material.

COURSE EVALUATION AND GRADING CRITERIA:

Examinations (3 total, 15% each)	45%
Research project	25%
Short essay assignments/ Quizzes/Listening exams	25%
Participation	5%

Please see the handout on “Grading Criteria for Papers” for information on the evaluation of your research paper. All other assignments (short essays, quizzes, listening exams) and formal examinations are graded using the 10 pt. grading scale.

ATTENDANCE POLICY:

ATTENDANCE IS REQUIRED. The university expects all students to attend classes.

You will be allowed **3 hours of unexcused absences**. Good attendance is crucial to success in this listening-oriented class. If you are absent for any reason, it is your responsibility to see the instructor for missed class material. **After three hours of unexcused absences, your grade will be lowered by one-half of one letter grade for each absence thereafter.**

Students may miss class for excused absences, although this should be done as little as possible to maximize the student’s performance in the course. Excused absences are defined as the following:

- Illness accompanied by proper documentation
- University related activity accompanied by proper documentation
- Family emergencies

Students who have missed examinations due to an **excused absence (see criteria above)** will be allowed to make up examinations. Students missing an exam due to an unexcused absence will receive a zero to be averaged in for the final course grade. Please mark your calendars accordingly.

EXAMINATIONS:

All three exams, including the final, will be structured in similar fashion. The examinations will cover objective questions (including identification and short answer) as well as subjective, brief essay questions on current material.

Listening examples and score identification may also be present in examinations. Music literature is a primary component of learning music history and students will not only be responsible for the selected Norton examples but also for recognizing stylistic representations of pieces not covered in the Norton.

RESEARCH PROJECT/PAPER:

A detailed summary of dates and events will be distributed after the first week of classes. The research project paper will need to be 12-14 pages in length and the final draft will be due on Friday, April 16. Students will also be required to turn in on scheduled dates the following items: topic (thesis) statement (with approval from the instructor); an outline of the paper; a bibliography; and a rough draft. The instructor will schedule at least two brief conferences to discuss items concerning the project and its preparation. These conferences will count towards your class participation grade. Failure to attend the required paper conferences will result in a reduction of your participation grade by 2%.

MUHI 302 COURSE SCHEDULE

<u>Week</u>	<u>Material</u>
1	Introduction; Classical Period opera, early symphonists; intro to Haydn and Mozart HWM: Chapter 13, 14 NAWM: # 85, 88, 89, 91, 92
2	Haydn; Mozart HWM: Chapter 14 NAWM: # 96, 97, 98, 99, 100
3	Beethoven; Introduction to Romanticism HWM: Chapter 15 NAWM: # 101, 103, 104
4	Romanticism and 19 th century orchestral music HWM: Chapter 16 NAWM: # 105
5	Piano music; chamber music HWM: Chapter 17 NAWM: # 107, 109, 110
6 Wednesday February 18	Chamber music (cont'd) EXAM #1 The lied; choral music HWM: Chapter 17 NAWM: # 106, 111, 112, 113, 116
7	19 th c. opera; Wagner HWM: Chapter 18 NAWM: # 117, 118, 119, 120, 121
8	Wagner (cont'd); Mahler; Strauss HWM: Chapter 18, 19 NAWM: # 123, 124
March 8, 10, 12	SPRING BREAK – NO CLASSES
9	Nationalism in Russia, Bohemia, Finland, France HWM: Chapter 19 NAWM: # 125, 126, 127, 131
10 Wednesday, March 24	French music of the late 19 th c. Debussy, Satie, Ravel EXAM # 2 Intro to the 20 th c. - Bartok HWM: Chapter 19, 20 NAWM: # 128, 129

- 11 20th century – Russia; England;
Hindemith; French neo-classicism
HWM: Chapter 20
NAWM: # 130, 133, 134
- 12 Stravinsky; serialism; Schoenberg,
Webern; Varese
- 13 Varese cont'd; electronic music; the“avant-garde
Monday, April 12 **NO CLASS**
Friday, April 16 **FINAL DRAFT OF RESEARCH PROJECT DUE BY**
5PM
HWM: Chapter 20, 21
NAWM: # 135, 136, 137, 138
- 14 American art music: Ives, Copland,
Cowell; music after 1945; review for final exam
HWM: Chapter 22
NAWM: # 141, 143, 144, 146, 147, 149, 150
- Monday, May 3 10:15-12:15 **EXAM #3 (during our final exam time)**

****THIS SCHEDULE IS SUBJECT TO CHANGE! PLEASE BRING IT WITH YOU TO CLASS
EACH DAY IN ORDER TO KEEP UP WITH YOUR READING AND WRITING
ASSIGNMENTS**

HWM: Grout and Palisca, *A History of Western Music*
NAWM: *Norton Anthology of Western Music*

GRADING CRITERIA FOR PAPERS

Prof. Stephanie Caulder

The following set of standards was adopted from Barbara E. Fassler Walvoord's *Helping Students Write Well: a Guide for Teachers in All Disciplines*, 2nd ed. (New York: Modern Language Association of America, 1986). I have made additional modifications.

An "A" paper (90-100 points): The paper's topic and thesis are clearly stated; the logic is compelling. The use of evidence reveals an imaginative reading of the sources. The paper is well organized at the large and paragraph levels. Sentences are smooth, not redundant, and carefully crafted. There are virtually no errors in spelling or punctuation, grammar or usage. Words are chosen with precision. Ideas are carefully articulated. Informal language or dialect is used only when appropriate. The paper avoids vague generalities and superfluous ideas. The paper is tight and not wordy.

A "B" paper (80-89 points): The thesis is convincing and well argued, but not strikingly original. Generalizations are supported with specific relevant examples and quotations. The use of evidence reveals a reading of the sources that is perceptive but not imaginative. The work is well organized, but the paragraph structure may sometimes be disjointed. The paper may have a few awkward passages and some errors in punctuation, spelling, grammar, and usage. The language may at times be too general; it may lack the freshness or precision of the "A" paper. But none of these errors are glaring or highly distracting.

A "C" paper (70-79 points): There is a thesis but it may not be convincingly articulated or argued. The interpretation is plausible, but the connection between generalizations and specific evidence is not always carefully drawn. Evidence is sometimes irrelevant or its significance is left unexplained. The sources are mentioned but not closely analyzed. The paper is basically well organized, though individual paragraphs may not be unified or may be misplaced. The paper has more awkward passages and errors in punctuation, spelling, grammar, and usage than the "B" paper. Language is often extremely general. The paper demonstrates a survey of sources but lacks original insights. Generally, however, the paper shows that the writer has followed a logical plan.

A "D" paper (60-69 points): Although there is a recognizable thesis, the paper is poorly organized. While the interpretation is at least defensible, the paper is unconvincing because it relies for proof on either unsubstantiated assertions or unexamined and ill-organized data. There is no evidence of a careful reading of the sources and the paper may be marred by serious factual errors. Some sentences or passages may be so confused that their meaning does not clearly emerge. Words may be imprecise, incorrect, trite, or vague.

An "F" paper (59 points and below): The paper lacks a clear thesis, the language is so muddled as to be unclear in several spots or the errors in punctuation, spelling, grammar, and usage are highly distracting. Instead of an interpretation, the paper offers a seemingly random collection of jumbled information and opinion. There is no evidence that the sources have been read or understood. Factual errors abound.

**MUHI 302
Spring 2004
Research Paper guidelines**

FINAL DRAFT DUE FRIDAY APRIL 16th BY 5PM

Deadlines:

Topic/Thesis statement (must be approved by instructor before proceeding)	Fri., February 6
Bibliography	Mon., February 23
Outline	Fri., March 5
Rough Draft	Mon., March 29

*Two required individual conferences pertaining to the progress of the research paper will be scheduled with each student. Peer editing group sessions will be arranged mid-semester.

Guidelines/Format:

- Research must contain 12-14 pages of text with a few musical examples allowable
- Papers must be typed, and double spaced preferably in MS Word or Word Perfect for ease of formatting
- Pages must be numbered
- Must include a title page
- All formatting must follow the guidelines outlined in Turabian (*A Manual for Writers*, 6th ed.) or the current *Chicago Manual of Style*
- The bibliography should contain at least 8-10 sources. At least 2 must be from scholarly periodicals or professional journals. Some other sources worth a look: encyclopedia entries (*New Grove*, etc.); books; scores (best edition or from complete works, if available); recordings. Only 1-2 sources maximum may be documented from the internet.
- Students will be asked to cite bibliographic references using footnotes. THIS IS VERY SIMPLE IN MS WORD. At the end of the sentence, click Insert/Footnote and it will do the rest for you!

EXAMPLES OF RESEARCH PAPER TOPICS

Haydn's "London" symphonies
Haydn and musical patronage (Esterhazy)
Mozart and the *Requiem*
Berlioz's *Symphonie fantastique*
Strauss and tone poems
Schumann: Mental illness and creative genius
Stravinsky and the Ballet Russes (Diaghilev)
Bartok, Stravinsky, or Schoenberg in America
Bartok's *Concerto for Orchestra*
Varese and the "Liberation of Sound"
Mahler and the *Kindertotenlieder*
Liszt and the life of a virtuoso
Russian music and the "Mighty Five"
Schoenberg's ideas on serialism, the Second Viennese School
Music criticism in the 19th century
Impressionism versus Expressionism in music of the late 19th/early 20th century

THESE ARE SIMPLY EXAMPLES, YOU ARE NOT LIMITED TO ITEMS ON THIS LIST, HOWEVER YOU MUST STAY WITHIN THE ERAS COVERED IN THIS COURSE (CLASSICAL-20th CENTURY).

Often it helps to choose a time period, composer, instrument, style of music, etc. that you are interested in and then to do some broad research like the New Grove in order to narrow your topic further. Above all else, choose something you are interested in!

SAMPLE EXAM ESSAY QUESTIONS

ESSAY QUESTIONS

Complete **two** of the following questions using representative genres, pieces, etc. where applicable to fully support your answers. Limit: 1 – 1 ½ pages

1. Describe Brahms's musical style in terms of Classical and Romantic style features. Would you describe him as a Classicist or Romantic? Why?
2. Discuss the major stylistic innovations of Richard Wagner's operatic style. Include both the overall conception of Wagner's operatic style as well as specific components of organization. Give specific examples of pieces and terminology to support your conclusions.
3. Discuss the continuing debate between programmatic and absolute music as it applies to the music of major composers of this era. Be specific with regard to genres, composers, stylistic traits, etc.
4. 1) Compare and contrast the symphonic scoring of Tchaikovsky and Richard Strauss. 2) Discuss the similarities between the two seemingly opposite operatic styles of Verdi and Wagner.

SAMPLE WRITING ASSIGNMENTS

ASSIGNMENT #1

Answer the following questions as completely as possible in short essay format. Use specific composers, genres, forms, ideas, etc. to support your answers. In order to answer the questions fully, use your textbook as well as lecture notes and supplementary readings provided. Limit: 1-2 pages.

1. How are the ideals of the Enlightenment in artistic thought reflected in the musical style of the last half of the eighteenth century? How did the practical aspects of musical life shape the compositional activities of Haydn and Mozart? In what circumstances did purely artistic motivations affect their output?
2. How did Haydn's and Mozart's careers differ, and what were the true causes of these differences?

ASSIGNMENT #3

Choose one of the following articles from **each set** and answer the questions below:

Limit: 1 ½ - 2 pages

From Strunk, *Source Readings in Music History*, vol. 7 "The Twentieth Century" (my personal copy on my reserve)

SET #1 AESTHETIC POSITIONS

- #1 Arnold Schoenberg Two Letters to Ferruccio Busoni
- #3 Igor Stravinsky FROM "Poetics of Music"
- #4 John Cage "Experimental Music"
- #5/6 Milton Babbitt "Who Cares if You Listen?" and Ziporyn "Who Listens if You Care" (both)
- #31 Wanda Landowska "The Return to the Music of the Past"

1. Summarize the "aesthetical" position in the reading you chose.
2. How does this position either conform to or oppose the "Western" approach to music composition? Be specific using specific passages in the text to support your answer.

SET #2 EXPANDED SONIC RESOURCES

- #8 Luigi Russolo "The Art of Noises"
- #9 Charles Ives "Music and Its Future"
- #10 Edgard Varese "The Liberation of Sound"

3. Define the term "avant-garde" as it relates to the excerpt you chose. What are some of the specific new values/characteristics the composer seeks to employ?
4. Write a couple of paragraphs describing your opinion on these new techniques. Do you think they were useful to produce progress in music, or just simply a fleeting "experiment"?

SAMPLE WRITING CRITIQUE/SUGGESTIONS FOR IMPROVEMENT

This comment sheet is distributed to each student after they submit their rough draft. There are general comments for the whole class and then individual comments tailored to fit the student's specific areas for improvement and positive reinforcement.

MUHI 302 RESEARCH PAPER

Nick M

GENERAL COMMENTS:

- The very nature of music resists attempts to verbalize it – that said, when doing analysis, avoid overly sentimental, “precious” description of musical events as they just take the place of more serious discussion
- Avoid the “one thing after another” or “listing” approach to analysis – that is, always reporting the musical events in the order in which they occur (i.e. the first movement does A,B, C and then the 2nd mvmt. does D,E,F, etc.)
- Research is more than just locating a group of relevant quotations and stringing them together – even if you includes quotation marks and appropriate footnotes – “facts by themselves are useless unless they lead to ideas”
- A carefully chosen musical example may be more effective than several pages of descriptive, frilly prose (see first statement!)

SPECIFIC COMMENTS:

- First, on a positive note, your variety of sentence structure is much better than in any paper I've read from you except in a couple of instances noted! Bravo!
- 1) In reading your paper, I ask more questions than I get answers, and while a little creative thought on the reader's part is admirable, I think you need to explain some things further and not make statements you either cannot support or answer yourself.
- You jump right in to a minor analysis of the piece without giving me any indication of general stylistic characteristics of Rossini's opera! Why don't you consider a few paragraphs of a SHMRG type analysis in general terms, then you can go into more specifics – this will also give you more sources, check some general books on Rossini or look him up in New Grove Dictionary of Opera and find some of his general style characteristics
- 2) Here is a perfect example of what I just said in my opening comment: you write at the end of p. 4 – top of p. 5 “It is clear that Rossini is very concerned with what happens on stage and what happens with the music at that moment” - this is certainly a contradiction and had you done more general stylistic characteristics of Rossini's opera, you would realize that he absolutely believed that when the characters were singing they were the dominant role and the orchestra was secondary and merely accompaniment – you could also say it in simpler terms like “Rossini is diligent in portraying the action on the stage in the orchestra” or something like that...
- 3) I think you have a good idea here but are not being successful in relating that to the reader. Yes, Figaro's music is unique to him, but you need to explain specifically how and why and perhaps give me a musical example to support your claim
- I think this will end up being a good paper, ask me if you need some help and consider going to the Writing Center with your final product for grammar issues!