

Colonnade Program Course Proposal: Connections Category

MUS 327 Music History II

Department of Music

Dr. Scott Harris, Head

1. What course does the department plan to offer in Connections? Which subcategory are you proposing for this course?

MUS 327 Music History II – Social and Cultural subcategory

2. How will this course meet the specific learning objectives of the appropriate subcategory? Please address **all** of the learning outcomes listed for the appropriate subcategory.

Analyze the development of self in relation to others and society.

In examining ways individuals shape, and are shaped by, the societies and cultures within which they live, music from the 19th and 20th centuries (as studied in MUS 327) had a profound influence.

In MUS 327 students will study composers of the 19th and 20th centuries who had a pronounced self-awareness in regard to their own particular musical style. Self-expression is a hallmark feature, especially of romantic music. The distinctness and unique contributions of individual composers will be a major feature of this course.

Composers were also affected by shifts in the financial situation in music. The patronage system had gradually receded almost to nothing in the nineteenth century. Churches did not attract the most innovative or ambitious musicians, as in the past. Composers had to find their support from consumers, publishers, and performance venues and this greatly affected the music that they created.

In the 20th century, recordings and broadcasting opened new possibilities. Students will work on exploring ways composers projected themselves into their music. Students will also study the connections between music and society: how music affected social conditions, i.e., as propaganda, as a means of civic engagement, as a force for social change, as well as how social conditions influenced the type of music that composers created.

Examine diverse values that form civically engaged and informed members of society.

Examining the ethical questions and shared cultural values that shape societal norms and behaviors is deeply rooted in the study of music. Since Beethoven projected heroic themes in his music (as in the *Eroica* Symphony) some composers have also used music to express ethical values.

Students will study musical nationalism, in the works of Smetana, Dvorak, and Janacek, whose Czech homeland was under Austrian control, and with Verdi at a time when revolution against Austria was fomenting. Singers and players numbering in the

thousands participated in concerts honoring national events, such as the peace treaties of the Franco-Prussian and American Civil Wars. In addition, composers responded to extra-musical events in stunning ways like Verdi's opera *La Traviata*, which explores social issues concerning prostitution, bourgeois values, and terminal disease. Students will examine the ways in which various values were projected in music of the time and how they continue to be present today.

Evaluate solutions to real-world social and cultural problems.

Music is an artistic expression of the independent and collective, or collaborative, values of the defined time period. It is also a means by which students can examine the role of social and cultural institutions in developing and sustaining specific norms, values, and beliefs.

There are numerous cultural problems today concerning the study and performance of music. Music education is not as widespread as it should be. With less education, there are smaller audiences for orchestral, operatic and chamber music. Yet, musical institutions do find new ways to reach out to audiences. In this sense, they do get ideas from the past, such as commissioning operas on contemporary topics, such as the recent opera *Anna Nicole*, or by programming movies with the film score played by a live orchestra.

In MUS 327 through the study of music history, students will see how musicians found their audiences and used new technology. They will also see how the cultivation of the musical experience and musical knowledge can improve the quality of life for individuals within society.

3. In addition to meeting the posted learning outcomes, how does this course contribute uniquely to the *Connections* category?

The study of music, in any time period, genre, or culture, is inherently rooted in how societies reflect and/or are shaped by the arts. Music can influence language, lifestyles, clothing/appearance, behavior, politics, and social economics in both individuals and the larger community context.

The study of music contributes to the *Connections* category because it naturally incorporates concepts previously studied throughout the Colonnades program including:

- quantitative reasoning – music is rhythmically based on the subdivisions of time; music of the twentieth century especially attracted analytical techniques that employ defined mathematical concepts
- physical science – music demands exact acoustics, frequencies, intensities, and control of time; Twentieth-century music also uses electronic technology in the manipulation of sound and the creation of new media
- language – music in the classical tradition is rooted in the Italian, German, and French languages; music from other world cultures incorporates the unique vowel and consonant sounds native to that culture; music is used extensively as a communication device either in addition to, or to substitute for, spoken word; music uses a highly developed symbol notation to express ideas

- history – music directly reflects the environment and times of its creation
- arts and humanities – fine arts that imitate music and music that imitates visual art is especially prominent in twentieth-century music; music also has a strong connection to literature, as composers often set poetry, plays, and novels to music
- global – there have been very strong ties between western music and music from other parts of the world, the blending of musical styles affected European music since at least the eighteenth century

MUS 327 is the only course to focus on music from 1780 to the present. As such, the course is a natural extension of MUS 120 Music Appreciation (Explorations) and it forms a direct complement to surveys of Art History, Theatre History, and Western Civilization. In addition, the course provides an in-depth consideration of a variety of non-western (world/global) musical genres/cultures.

MUS 327 will provide students from across campus the opportunity to develop the *Connections* trademarks of Individual and Social Responsibility through the study of the prescribed music topic area. As music is considered a “universal language”, students will demonstrate, and be attracted to, the unique connections between the musical, individual, and societal issues of the past as compared with present day circumstances and responsibilities.

4. Please identify any prerequisites for this course.

There are no specific prerequisites; however a basic knowledge of music history, theory fundamentals, and notation is recommended. These skills can be attained through MUS 120 (Explorations) and other 100-level music courses.

5. Syllabus statement of learning outcomes for the course. NOTE: In multi-section courses, the same statement of learning outcomes must appear on every section’s syllabus.

Learning Objectives for Colonnade Program: This course fulfills the Colonnade Program’s requirements for the Social and Cultural subcategory of the Connections Category. As part of that program, MUS 327 has the following learning objectives:

Through this course students will develop the ability to:

1. Analyze the development of self in relation to others and society.
 2. Examine diverse values that form civically engaged and informed members of society.
 3. Evaluate solutions to real-world social and cultural problems.
6. Give a brief description of how the department will assess the course beyond student grades for these learning objectives.

In the written research paper, students will be asked to include intentional comments and discussion on the defined learning objectives, within the context of the specific

assignment. The instructor will review a sample (at least 30%) of the assignments using the following guiding questions:

- Does the paper, as related to the musical self of a composer, performer, audience member or patron, draw convincing links between self and others in society?
- Does the paper, within the defined musical environment or genre, examine the diverse values that form civically engaged citizens?
- Does the paper, within the defined musical environment or genre, evaluate solutions to real-world social and cultural problems?

Using the following rubric, each student paper in the sample will be given a score.

- a. Excellent: The paper demonstrates a high level of proficiency in all outcomes.
- b. Good: The paper demonstrates satisfactory proficiency in all outcomes.
- c. Fair: The paper demonstrates minimal proficiency in some outcomes.
- d. Poor: The paper does not demonstrate proficiency in any outcome.

It is expected that 70% of scores will be “Good” or higher. Following assessment each semester, the music faculty will meet to discuss any necessary changes to class instruction, discussions, and/or assignments to improve student learning.

7. Please discuss how this course will provide a summative learning experience for students in the development of skills in argumentation and use of evidence.

In addition to comments previously stated, students in MUS 327 will develop an understanding of how composers and artists cultivated their own individual skill (argumentation) through the study of prior musicians and their work, their peer contemporaries, and their personal cultural environment (evidence). Innovative musicians were always those who had a unique and individual idea. While built on established work/systems/theories, these ideas were contrary to the mainstream understanding of music and musicianship of the time. Composers/artists had to *argue*, using both music and words, for their inclusion on programs, recordings, and publications.

In addition, through open class discussion and the assigned research paper, students will demonstrate an individual understanding of using the presented evidence (readings, listening, lectures) to argue for their own independent opinions and conclusions.

8. How many sections of this course will your department offer each semester?

At least two (including one for Honors students)

9. Please attach sample syllabus for the course. **PLEASE BE SURE THE PROPOSAL FORM AND THE SYLLABUS ARE IN THE SAME DOCUMENT**

MUS 327-001 Music History II

Instructor: Dr. Mary Wolinski

FAC 198; Tu/Th 12:45-2:05

Office: FAC 323

Phone: 745-5059

Email: mary.wolinski@wku.edu

Office hours: MWF 11:30-12:25, TR 11:10-12:30

Course Materials

Textbook: Barbara Russano Hanning: Concise History of Western Music, 4th ed.

Anthology: Burkholder/Palisca: Norton Anthology of Western Music, Vol. 2 and 3, 6th edition.

Recordings: Norton Recorded Anthology of Western Music, Concise Version

These books and recordings are on sale at the Bookstore in the Downing University Center.

E-Course Web-Site: <https://blackboard.wku.edu> or go to WKU's home page and click on Blackboard. Use your WKU e-mail user name and password to log into the course. Any messages that I send to you will go to your WKU e-mail address.

On Blackboard

Under "Information:" Syllabus, Study guides for exams, Schedule of reading and listening assignments and exam dates, Guidelines for the reports

Under "Content:" Daily worksheets, Handouts, Review questions, special reading and listening assignments that are not in the required textbook

Under the "Grade Center:" your earned points for each requirement

Learning Objectives for Colonnade Program: This course fulfills the Colonnade Program's requirements for the Social and Cultural subcategory of the Connections Category. As part of that program, MUS 327 has the following learning objectives:

Through this course students will develop the ability to:

1. Analyze the development of self in relation to others and society.
2. Examine diverse values that form civically engaged and informed members of society.
3. Evaluate solutions to real-world social and cultural problems.

What this course is about: MUS 327 is a survey of the music of about 1780 through the twentieth century. We shall study the music of the church, theater, aristocratic salon and the concert hall. Major composers include Haydn, Mozart, Beethoven, Verdi, Brahms, Stravinsky, and Schoenberg.

The overall goals of the course include the following: students will have a general understanding of the chronology of music history from about 1780 through the twentieth century, with an ability to place important composers and compositions within that period; students will be able to recognize various musical genres, or types of compositions, such as the concerto or the opera, and understand how they changed over time; students will study the evolution of music style and

how various musical elements, such as form, tone color, melody, harmony and texture, reflected both composers' innovations and changes in the tastes of musical audiences. We will also compare Western with World music, in particular, Indonesian gamelan music and African drumming and singing. To demonstrate mastery of the material, students will be tested both with objective and essay questions. They will also be required to write a research paper, in which they will investigate in greater depth and in an original way some aspect of the music of this period.

How the class works: Students must come to class having done the reading, listening and worksheet assignments. You must bring the anthology with you to class. Attendance will be taken each class period. I reserve 10 points of your grade to reflect my evaluation of your scholarship and preparation for class.

The basic resources of this course are (1) my lectures, (2) the recordings and reference materials assigned in the syllabus and available in the library, (3) my office hours, where I can give individual attention, comments and advice, (4) class discussion, which provides a forum where you can discuss various problems and ideas with your peers, and (5) the Blackboard web-site.

Another valuable resource is (6) your notebook. The notes you take in class, on the readings, on your research, and on your ideas will stay with you forever. A notebook should be like a diary - it is not an instrument for the passive recording of bits of information that flow past you, but rather the inner sanctum in which you develop your own ideas and questions about music and its history.

Policy for electronic devices:

The class meeting time is assigned for learning about the course content matter. You will get the most out of it if you focus all of your attention and actions on learning. Research shows that multi-tasking is a hindrance to productivity; therefore, I require that you do not turn on electronic devices for any purpose other than work related directly to class. Class time is a time to show respect for classmates and not distract them or yourself by sending your attention and your texts elsewhere. Any use of an electronic device for non-classroom activities is not permitted. Please turn them off/store them under your seat. This includes cell phones, laptops, ipods, ipads, etc. If you have a special need, make an appointment to talk to me about it.

Grading: There will be four exams, including the final. In addition, there will be regular homework assignments. No late homework will be accepted. The grades that I assign, that is, the number of points you receive for each test or assignment, is absolute. I do not curve grades.

Grading Scale:

- “A” 100-89.5 points
- “B” 89.4-79.5
- “C” 79.4-69.5
- “D” 69.4-60
- “F” is given for anything below 60.

Students will demonstrate leadership by reporting on and leading discussion of an article that they select from the *New York Times*.

Grading will be computed as follows. To help you figure out where you stand in the course, enter your points earned in the third column below.

	Maximum Points	Earned Points
New York Times report	5	
Exam 1	15	
Exam 2	15	
Final exam	15	
Bibliography Assignment	10	
Paper, 1 st version	10	
Paper, final version	20	
Attendance & preparation	10	
Total	100	

Research Paper: A term paper, worth 30% of your grade, is required. The term paper must be at least 7 pages typed double-spaced. You will be required to submit one copy of the first few pages early in the semester. I shall make suggestions for expanding and improving it. You will then submit two copies of the completed paper. One of those copies will be placed in your departmental file. In addition, an electronic copy of your paper, in the form of a .doc, .rtf, .txt, or postscript file, will be checked for plagiarism. Your paper will be graded on the quality of the writing, as well as the content. Good spelling, grammar and organization will be essential for satisfying the writing component of this course.

Extra Credit: For 3 points extra credit you may present a project of your own on the assigned day (see the syllabus). This may be a performance of a late classical, romantic, or twentieth-century piece, the performance of your own composition in the styles above, or another type of project (5 minutes long). This can be done singly or in a group. Please discuss the topic with me first. A maximum of 3 points per student is allowed. One point is deducted in cases in which there is more than student to a part and when less than a complete movement is performed.

DISABILITY: Students with disabilities who require accommodations (academic adjustments and/or auxiliary aids or services) for this course must contact the Office for Student Disability Services, DUC A-200. The OFSDS telephone number is 270.745.5004 V/TDD. Please DO NOT request accommodations directly from the professor or instructor without a letter of accommodation from the Office of Disability Services.

PLAGIARISM: Student work may be checked using plagiarism detection software. For regulations see the WKU Undergraduate Catalog under “Academic Offenses.”

<http://www.wku.edu/undergraduatecatalog/documents/appendix.pdf>

Library Resources

To schedule an appointment with their subject librarian, students should call 745-6125 or e-mail web.reference@wku.edu.

Please be aware that there is an organized system to advise the librarian in effective planning for fiscal needs. If you would like the library to purchase a particular book or audio/video recording, please contact me. As the Music Department's Library Representative, I will request the library to order the material.

If you need any books, articles, or recordings temporarily for a project, such as a research paper or Capstone Jury, you can obtain these (if the Library does not have them) through Interlibrary Loan or the Library's Databases.

MUS 327 Music History II

Daily Lesson Plans/Week Topics/Assignments

Week 1

8/27 Introduction/Enlightenment

8/29 Early Classic Vocal Music

Week 2

9/3 Bibliography Class

9/5 Instrumental Music/Late Classical Music

Bibliography Assignment Due

Week 3

9/10 Romantic Song/Piano Music

9/12 Romanticism in Classic Forms

Week 4

9/17 Early Romantic Opera

9/19 Late Romantic Opera

Week 5

9/24 Late Romanticism Germany and Austria

Research Paper 1st version due

9/26 continued

Week 6

10/1 **TEST #1**

10/3 **NO CLASS – FALL BREAK**

Week 7

10/8 Musical Form: Case Studies from Asia *Blackboard*
10/10 Diverging Traditions

Week 8

10/15 Early Twentieth Century
10/17 continued

Week 9

10/22 Modernism and the Classical Tradition
10/24 Secular Vocal Music in the 16th Century Chapter 11

Week 10

10/29 Between the World Wars - Jazz
10/31 Between the World Wars - Classical Tradition

Week 11

11/5 **TEST #2**
11/7 Postwar Crosscurrents

Week 12

11/12 continued
Research Paper 2nd version due
11/14 Music since 1970

Week 13

11/19 Popular music in the late twentieth century
11/21 Explorations in World Music

Week 14

11/26 Explorations in World Music
11/28 **NO CLASS – THANKSGIVING BREAK**

Week 15

12/3 Current events in music and honors research presentations
Research Paper final version due
12/5 **Final Exam Listening Identification**

Comprehensive Final Exam
TUESDAY, DECEMBER 10th