

Component Area Option (b): Writing in the Disciplines - MUSI - 2301

UGRD Course - Create NEW Core Course

General Information

Please use this form to:

- **CREATE** a new course and, at the same time, add it to the Core course list or
- **PROMOTE** a selected topics course topic to have a permanent number and, at the same time, add it to the Core course list.

Step One: Turn on Help Text.

Please click on the icon of the 'i' within a blue circle to 'Show Help Text'. It is located at the top-right of this pane within the proposal form.

Course Ownership

Department* Moores School of Music

Does the department chosen use a Department Curriculum Committee?*

Yes
 No

Does the college of the department chosen use a College Curriculum Committee?*

Yes
 No

Faculty Contact Person* Dr. Rose Lange

Telephone* 713-743-3315

Email* rlange@uh.edu

Will the course be cross-listed with another area?*

Yes
 No

If "Yes", please enter the cross-listed course information (Prefix Code Title)

Implementation

Academic Year to begin offering course:*

2015
 2016
 2017

- Term(s) Course will be TYPICALLY Offered:***
- Fall (including all sessions within term)
 - Spring (including Winter Mini all sessions within term)
 - Summer (including Summer Mini and all sessions within term)

Justification for adding/changing course

Justification(s) for Adding Course* To meet instructional needs of students

Previously offered ONLY as a Special Topics course

If course is being promoted from a selected topic course to having its own course number, please complete following fields for the selected topic course information: example:

- Course Prefix (Rubric): ACCT
- Course Code (Number): 3396
- Topic Title: Selected Topics in Accounting: Modern Money Problems

Course Prefix (Rubric)	Course Code (Number)
Topic Title	

Course Information on New/Revised course

Instructional Area/Course Prefix* MUSI **Course Number*** 2301

Long Course Title* Classical Music and Lasting Value

Short Course Title* Classical Music/Lasting Value

Instruction Type and Student Contact Hours

Instruction Type* Lecture ONLY

Contact Hours

Student Contact Hours are determined by a number of factors, including instruction type, and are used to determine the accuracy of credit hours earned by accrediting agencies and THECB. Please contact your college resource for assistance with this information.

Student Contact Hours must match the instruction type.

Eg: If Lecture ONLY, then Student Contact Hours for Lab must be zero.

Eg: If Lab ONLY, then Student Contact Hours for Lecture must be zero.

Lecture 3

Lab 0

Grade Options

Grade Option* Letter (A, B, C.....)

Course Repeatability

Can this course be
repeated for
credit?* Yes No

If Yes, how often
and/or under
what conditions
may the course be
repeated?

CIP Code

The CIP Code is used by the university and the THECB to determine funding allocated to the course, which means that selecting the most helpful valid code may have an effect on your course.

If assistance is needed with code selection, please contact your college resource.

CIP Code Directory: <http://www.txhighereddata.org/Interactive/CIP/>

CIP Code must use this format:

#.#.###.## #
digit digit period digit digit digit period digit digit space digit digit

CIP Code* 50.0902.00 03

Catalog Descriptions

Prerequisite(s):* Completion or concurrent enrollment in ENGL 1303.

Corequisite(s)

concurrent or completed ENGL 1303

Course Description*	Course investigates art music compositions as they encompass questions of aesthetics and enduring topics in history and culture. No previous knowledge of music required.
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Course Notes**Core Curriculum Information**

For additional guidance when developing course curriculum that will also meet the Core Curriculum requirements, please refer to the Undergraduate Committee website for Core Curriculum:

http://www.uh.edu/undergraduate-committee/doc_2014-core-review.html

Therein you will find a chart for the required and optional competencies based on the Core Component Area (Core Category) selected.

Component Area **Component Area Option (b): Writing in the Disciplines**
for which the

course is being proposed (select one)

List the student learning outcomes for the course* Also requested for Creative Arts core designation per attached core form.

1. Students will develop critical thinking and communication skills by reading and interpreting (i.e. writing about) primary sources (reviews, exhortations, and other music criticism) and secondary sources (scholarship).
2. Students will acquire teamwork skills by developing class presentations on these sources.
3. Students will acquire social responsibility skills by envisioning ways in which they might demonstrate the ongoing significance of art music to people at the local, hemispheric, and global level who are not familiar with the genre.

Competency areas addressed by the course*

Communication Skills

Critical Thinking

Social Responsibility

Teamwork

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency selected above, indicate the specific course assignment(s) which, when completed by students, will provide evidence of the competency.

Provide (upload as attachment) detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

How to upload/attach a document:

- Select the 'Files' icon at the center of this proposal screen. (Appears as a blue-outlined page with a green + symbol)
- In the 'Upload File' screen, 'Browse' to your computer and select the course syllabus.
- When syllabus file is selected, press 'Open' to return to the 'Upload File' screen.
- Press the 'Upload' button to complete the process of adding your syllabus file to the proposal.
- Proceed with remaining steps.

Critical Thinking, if applicable	<p>Course paper will provide evidence of competency.</p> <p>From syllabus:</p> <p>Your final paper will discuss the historical, cultural, or aesthetic factors that cause a single composition to have an enduring quality (your choice of composition). Use Turabian citation style; we will work on this in class. The paper should include two short appendices. In the first, you will evaluate the ways in which your project achieved the goals envisioned in the proposal. In the second appendix (150+ words), imagine someone in Houston, in the Western Hemisphere, or somewhere else in the world who does not have much experience with art music and you explain how you would demonstrate the significance of the piece to this co-respondent.</p> <p>(note that per syllabus, the total written work meets the WID requirement of 3000 words – paper, concert review, essay exams, paper proposal, and in-class writing)</p>
Communication Skills, if applicable	<p>In the same paper, students will demonstrate their ability to communicate effectively.</p>
Empirical & Quantitative Skills, if applicable	
Teamwork, if applicable	

Students will work in small groups to create a presentation (see syllabus), thereby demonstrating teamwork.

Social Responsibility, if applicable In the same paper as mentioned above, students will be required to focus on elements of Social Responsibility.

Personal Responsibility, if applicable

Syllabus

Syllabus* Syllabus Attached

Will the syllabus vary across multiple section of the course? Yes No

If yes, list the assignments that will be constant across sections

Important information regarding Core course effectiveness evaluation:

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Additional Information Regarding This Proposal

Please use the text box below to include any additional information pertinent to this proposal.

Comments: Dr. Lange will be out of the country from September 5 through September 14, 2014. If any information is needed during that period, please contact Dr. Lynn Lamking in the school of music, 3-3171.

Proposal Completed?

Scroll back to the top of this pane and click to right-directional triangle " " located at the top-left of this pane to LAUNCH your proposal.

If any required fields are incomplete, the form will highlight the

required fields with a contrasting orange font color. Complete the required fields and again click the "" to LAUNCH your proposal.

As originator, you will be the first approval step, allowing you to make changes to existing text and information. Changes made by any user will be tracked so that all viewers can discern suggestions to changes by person.

REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Moores School of Music

Person Making Request: Barbara Rose Lange Telephone: 3-3315.

Email: rlange@uh.edu

(Sept. 5-14: contact Lynn Lamkin, 3-3171, llamkin@uh.edu

Dean's Signature: _____ Date: Click here to enter text.

Course Number and Title: MUSI 2301, Classical Music and Lasting Value.

Please attach in separate documents:

- Completed CBM003 Add/Change Form with Catalog Description
 Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

- 1) Students will develop critical thinking and communication skills by reading and interpreting (i.e. writing about) primary sources (reviews, exhortations, and other music criticism) and secondary sources (scholarship).
- 2) Students will acquire teamwork skills by developing class presentations on these sources.
- 3) Students will acquire social responsibility skills by envisioning ways in which they might demonstrate the ongoing significance of art music to people at the local, hemispheric, and global level who are not familiar with the genre.

Component Area for which the course is being proposed (check one):

*Note: If you check the Component Area Option, you would need to also check a Foundational Component Area.

- | | |
|--|--|
| <p>Science</p> <p><input type="checkbox"/> Communication</p> <p><input type="checkbox"/> Mathematics</p> <p><input type="checkbox"/> Language, Philosophy, & Culture</p> <p><input checked="" type="checkbox"/> Creative Arts</p> <p><input type="checkbox"/> Life & Physical Sciences</p> | <p><input type="checkbox"/> American History</p> <p><input type="checkbox"/> Government/Political</p> <p><input type="checkbox"/> Social & Behavioral Science</p> <p><input type="checkbox"/> WID X <input type="checkbox"/> Component Area Option</p> |
|--|--|

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking
 Communication Skills
 Empirical & Quantitative Skills

Teamwork
 Social Responsibility
 Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicate the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

Course paper will provide evidence of competency.

From syllabus:

Your final paper will discuss the historical, cultural, or aesthetic factors that cause a single composition to have an enduring quality (your choice of composition). Use Turabian citation style; we will work on this in class. The paper should include two short appendices. In the first, you will evaluate the ways in which your project achieved the goals envisioned in the proposal. In the second appendix (150+ words), imagine someone in Houston, in the Western Hemisphere, or somewhere else in the world who does not have much experience with art music and you explain how you would demonstrate the significance of the piece to this co-respondent.

(note that per syllabus, the total written work meets the WID requirement of 3000 words – paper, concert review, essay exams, paper proposal, and in-class writing)

Communication Skills:

In the same paper, students will demonstrate their ability to communicate effectively.

Empirical & Quantitative Skills:

N/A

Teamwork:

Students will work in small groups to create a presentation (see syllabus), thereby demonstrating teamwork.

Social Responsibility:

In the same paper as mentioned above, students will be required to focus on elements of Social Responsibility.

Personal Responsibility:

N/A

Will the syllabus vary across multiple section of the course? Yes No

If yes, list the assignments that will be constant across sections:

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: _____

MUSI 2301
Classical Music and Lasting Value
3 credits

Professor: Dr. Barbara Rose Lange
Office: MSM 219, 713-743-3315
E-mail: r lange@uh.edu

This course will investigate art music compositions as they encompass questions of aesthetics and enduring topics in history and culture such as religiosity, economic difference, national or ethnic identity, men's and women's experience, or modernity.

Course objectives: Using musical compositions as case studies, students will read, discuss, and write about the significant cultural and sonic issues that sustain an audience for these compositions.

Prerequisites: ENGL 1304 or equivalent. This course satisfies the Component Area Option (writing in the disciplines) component of the transferable core. The course does not require prior technical knowledge of music; these elements will be taught during the first few classes.

Learning Outcomes:

1. Students will develop critical thinking and communication skills by reading and interpreting (i.e. writing about) primary sources (reviews, exhortations, and other music criticism) and secondary sources (scholarship).
2. Students will acquire teamwork skills by developing class presentations on these sources.
3. Students will acquire social responsibility skills by envisioning ways in which they might demonstrate the ongoing significance of art music to people at the local, hemispheric, and global level who are not familiar with the genre.

Course materials:

- Readings from course packet or UH databases (if the latter, url will be posted on Blackboard Learn)
Scores on reserve in music library
Listening from CDs on reserve in music library or from either of UH libraries' streaming services, Naxos or Music Online

Course evaluation:

Midterm	20%
Final	20%

Concert review	15%
Paper proposal & bibliography	5%
Final paper	30%
Course participation	10%

Midterm and final both have the same format. Each exam includes essay questions, short-answer questions, and short-answer identification of musical examples. Review sheets will be made available. 500+ words each = 1000 words.

Concert review: 750+ words. Attend a classical music concert of your choice and review. Guidelines will be provided.

Final paper: Your final paper will discuss the historical, cultural, or aesthetic factors that cause a single composition to have an enduring quality (your choice of composition). Use Turabian citation style; we will work on this in class. The paper should include two short appendices. In the first, you will evaluate the ways in which your project achieved the goals envisioned in the proposal. In the second appendix (150+ words), imagine someone in Houston, in the Western Hemisphere, or somewhere else in the world who does not have much experience with art music and you explain how you would demonstrate the significance of the piece to this co-respondent. Total 1500+ words of text not including footnotes or bibliography.

Paper proposal and bibliography: a proposal of at least 150 words explaining what piece you intend to examine and your provisional thesis exploring the historical, cultural, or aesthetic factors that define that piece. Bibliography of at least seven items, all peer-reviewed or university press publications. Only one entry from Grove Music Online allowed; at least one book required.

Course participation -- discussant groups: You'll be assigned to a small group. I'll assign a reading to each group – one of the class readings listed below. Your group will make a class presentation and help the class discuss that reading. (Analysis guidelines from "Use Rhetorical Knowledge to Read and Evaluate Sources," *Allyn and Bacon Guide to Writing*, 3rd. ed. (2003) , pp. 599-605).

Course schedule

Week 1

Course introduction

Definitions of “classical music”; discussion of what factors make a work have an enduring audience.

Reading: *Grove Dictionary of American Music*, 2nd. ed, S.v. “art music” (by Denise Von Glahn and Michael Broyles), pars. 1-4, 14-15, 26.

Week 2

Introduction to course readings and how to approach them as an individual and as part of a team.

Reading: John D. Ramage et al, *Allyn and Bacon Guide to Writing*, 3rd ed. (New York: Longman, 2003), “Use Rhetorical Knowledge to Read and Evaluate Sources,” 599-605.

Unit 1: From the early 1800s until the late 1900s, many listeners, musicians, and writers on classical music believed that instrumental music and abstract form surpassed music that elaborates on images and texts.

Unit 1a: Ludwig van Beethoven, Symphony No. 5. As Beethoven completed his Symphony No. 5, his contemporaries were articulating the aesthetic of Romanticism. The novelist, essayist, and composer E.T.A. Hoffmann believed that Beethoven’s instrumental music epitomized the deep and stirring experiences of Romanticism. This week’s assignment is a source reading – a review that Hoffmann wrote of the newly published Symphony.

Reading: E.T.A. Hoffmann, “Beethoven’s Instrumental Music,” in David Charlton, ed. *E.T.A. Hoffmann’s Musical Writings* (Cambridge, UK: Cambridge University Press, 2003), 96-103. Source reading.

Week 3

Discuss concert review. To prepare for writing a review yourself, read Jonathan Bellman’s discussion of how concert reviews balance explanation and aesthetic evaluation. (In order to evaluate something from an aesthetic standpoint, the reviewer has to develop a set of aesthetic criteria. Just like E.T.A. Hoffmann, Gottfried Wilhelm Fink, and Winton Dean, you will be doing this as part of your review process. We will work on this with some in-class writing and discussion.)

Reading: Jonathan Bellman, *A Short Guide to Writing about Music*, 2nd ed. (New York: Pearson, 2007), 26-29.

Unit 1b: J. S. Bach, Chaconne from the Partita no. 2 for Violin Solo. Today many listeners think of the music of J.S. Bach as timeless – generating a different experience for the listener each time it is played. This idea actually was not prevalent at the time Bach was alive; it developed about sixty years after his death. Our readings for this unit outline the emergence of the idea of Bach as a great composer with a case study of the Chaconne from Bach’s Partita no. 2 for Violin Solo. One of our assignments is a source reading, a review of an 1840 performance of the Chaconne readings.

Readings: Di Su, “The Tardy Recognition of J.S. Bach’s Sonatas and Partitas for Violin Solo,” *American String Teacher* (May 2011):24-28.
Source reading: excerpt from Gottfried Wilhelm Fink, review of concert of Bach works, *Allgemeine musikalische Zeitung*, February 19, 1840.

Week 4

Research papers. Paper proposals, thesis development, the research and writing process. Reading: *Allyn and Bacon Guide to Writing*, 304-305, , 311-335, 581-583. Self-reflection section of your paper, 720-22.

Unit 1c. Three Variations on “Plum Blossom” for Chinese guqin. The Chinese guqin, or seven-stringed zither, is an instrument with a tradition stretching back several thousand years. It was an instrument for scholars in the highest elites. Playing the subtle and contemplative qin music was supposed to elevate the senses. Some unique musical notation for the qin still survives, although there are few people at the present time who have the requisite knowledge to play the guqin.

Reading: J.C.Y. Watt, “The Qin and the Chinese Literati,” *Orientations Magazine* 12 (November 1981):38-49.

Week 5

Unit 2: Paradoxes of popularity and complexity

Unit 2a. Handel, *Joshua*. Does a musical work endure if it makes the Bible appeal to popular taste? Christian pop music is just the latest genre to raise the question; this week’s case study is from the eighteenth century. George Frideric Handel is best known for his oratorio *Messiah*, but he wrote many other oratorios. His Israelite oratorios dramatizing parts of the Old Testament (such as the Book of Joshua) were very popular in his day. Some writers on music disapprove of the efforts that Handel and his librettists made to appeal to the English public.

Readings: Winton Dean, *Handel’s Dramatic Oratorios and Masques* (Oxford, UK: Oxford University Press, 1959), 498-508.
Elizabeth Roche, “Seven Handel Oratorios, *Early Music* (May 2010), 312-16.

Week 6

Unit 2b. William Billings, selected choral pieces. William Billings taught himself to compose music; he published and sold his own musical compositions. He was one of many such composers in New England in the 1780s. These composers did not harmonize music in accepted ways, but in retrospect their unique sound seems to embody the spirit of the United States right after the Revolutionary War.

Reading: Michael Broyles, “William Billings: Rebel with Many Causes,” in *Mavericks and Other Traditions in American Music* (New Haven: Yale University Press, 2004), 13-38.

Week 7

Paper proposal and bibliography due.

Unit 2c. Duke Ellington, *Black, Brown and Beige*. Duke Ellington was a composer, musician, and jazz bandleader who had very complex ideas about what the jazz idiom could achieve. At the time he was composing, jazz aficionados expected the music to be danceable, virtuosic, and improvisatory. Ellington envisioned *Black, Brown and Beige* as a musical history of African Americans. His composition was not well received at the time of its premiere, but in retrospect *Black, Brown and Beige* shows Ellington’s efforts to go beyond jazz stereotypes.

Reading: Scott DeVeaux, “‘Black, Brown and Beige’ and the Critics,” *Black Music Research Journal* 13(2):125-46 (article available in JSTOR).

Week 8

Exam 1 review and exam.

Reading on essay exams: *Allyn and Bacon Guide to Writing*, 701-714

Week 9

Unit 3: The individual genius –biography and musical narrative.

Unit3a. Hildegard, *Ordo Virtutum*. Hildegard of Bingen was a mystic who recorded her visions in art, music, and prose. Does the visionary basis of Hildegard’s music make it too irregular and varied for the modern listener to understand, or does that increase its significance?

Reading: Robert Potter, “The *Ordo Virtutum*: Ancestor of the English Moralities?” in Audrey Ekdale Davidson, ed. *The Ordo Virtutum of Hildegard of Bingen: Critical Studies* (Kalamazoo, Mich: Medieval

Institute Publications, Western Michigan University, 1992), 31-41.

Week 10

Concert review due.

Unit 3b. Sofia Gubaidulina, *Introitus*. The concerto is a work for solo instrument and orchestra. Concertos often imply the exciting narrative of the hero struggling against indifference and power of the crowd. The Russian-Tatar composer Sofia Gubaidulina grew up during the era of the Soviet Union and has reflected on how the Soviet system negatively affected many artists. She developed a unique style based on spiritual reflection. *Introitus* is a work for piano and orchestra in which Gubaidulina presents an alternative to the heroic narrative.

Readings: Vera Lukomsky and Sofia Gubaidulina, “‘The Eucharist in My Fantasy’: Interview with Sofia Gubaidulina” *Tempo* 206 (September 1998): 29-35 (available through JSTOR).

Dorothea Redepenning, jacket notes to Sofia Gubaidulina, *Solo Piano Works, Piano Concerto*, Sony DIDC 072118, 1994.

Week 11

Unit 4: German identity, American identity. Until the last part of the twentieth century, American classical music composers and audiences struggled to distinguish themselves from their West European counterparts. German music represented a pinnacle of achievement to them, yet German identity in music came about through a series of experiments – some obscured by the myth of the lone male genius.

Unit 4a. Carl Maria von Weber, *Der Freischütz* (the Freeshooter). Listeners have loved and hated opera ever since the first opera was staged in 1598. The dramas enacted in opera are often fanciful, and opera singers perform the special style of Western art music called *bel canto* (“beautiful singing”). In the nineteenth century, many composers wrote opera to express national sentiment and national identification. At the time Carl Maria von Weber wrote his opera *Der Freischütz* (the Freeshooter), the area now known as Germany was a set of separate small principalities (many of them inhabited by a variety of ethnic and confessional groups). *Der Frieschutz* helped create an identity that could be called “German.”

Reading: Richard Taruskin, *The Oxford History of Western Music* (New York: Oxford University Press, 2005), “Der Freischutz.” ebook from UH library.

Week 12

Unit 4b. Fanny Hensel, *Das Jahr*. Orchestras and pianists frequently perform the compositions of Felix Mendelssohn. Mendelssohn's sister Fanny also composed music, but she led a restricted life and her compositions are barely known. In the early 1990s, several performers started to tell the story of the piano cycle *Das Jahr* (The Year). There are actually several ways that we can understand the significance of this piece. Did Hensel mean to depict in music her one trip to Italy? Along with Mendelssohn and many fellow Berliners, Hensel helped to revive the works of J.S. Bach. Did she compose *Das Jahr* in homage to J.S. Bach?

Reading from Larry Todd, *Fanny Hensel: The Other Mendelssohn* (New York: Oxford University Press, 2010), 274-84.

Class will divide and read two approaches to *Das Jahr*.

Das Jahr as biography: Sara Rothenberg, "Thus Far, but No Further: Fanny Mendelssohn-Hensel's Unfinished Journey," *Musical Quarterly* 77 (1993):709-17.

Das Jahr as part of Berlin Bach revival: Toews, John E. "Memory and Gender in the Remaking of Fanny Mendelssohn's Musical Identity: The Chorale in 'Das Jahr,'" *Musical Quarterly* 77 (1993):727-48.

Week 13

Unit 4c. Amy Beach, "Gaelic" Symphony. Amy Beach was a New England composer and concert pianist. At the turn of the twentieth century, most composers in the United States were looking to Europe's classical music for inspiration. When Czech composer Antonin Dvorak visited the U.S. in the 1890s, he urged composers to forge a clear U.S. musical identity. The "Gaelic" Symphony was Amy Beach's response to this call. Initially, reviewers believed that the piece was a unique and artistically complex work, but within just a few decades it began to seem old-fashioned to them.

Reading: Adrienne Fried Bloch, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944* (New York: Oxford University Press, 1998), 86-103.

Week 14

Unit 4d. Roy Harris, Symphony no. 3. In the 1930s, several American composers studied with Nadia Boulanger at the American Conservatory in Paris. She urged them to look to the cultures of the United States for musical ideas. Aaron Copland is the Boulanger student that Americans know today, but at one time audiences also held Roy Harris in great regard.

Reading: Barbara Zuck, *A History of Musical Americanism* (Ann Arbor: UMI Research Press, 1980 [1978]), 221-27, 235-43.

Exam 2 review.

Finals week: Exam 2 (essay and listening). Papers due.