

Eastern Illinois University

**REVISED COURSE PROPOSAL FOR SEMINAR IN MUSIC HISTORY**

(Approved by CAA on 9/29/11 and CGS on 10/18/11, Effective Fall 2011)

This format is to be used for all courses submitted to the Council on Academic Affairs and/or the Council on Graduate Studies.

Please check one: ☐ New course ☒ Revised course

**PART I: CATALOG DESCRIPTION**

1. **Course prefix and number, such as ART 1000:** MUS 5880
2. **Title (may not exceed 30 characters, including spaces):** Seminar in Music History
3. **Long title, if any (may not exceed 100 characters, including spaces):**
4. **Class hours per week, lab hours per week, and credit [e.g., (3-0-3)]:** 3-0-3
5. **Term(s) to be offered:** ☒ Fall ☐ Spring ☐ Summer ☐ On demand
6. **Initial term of offering:** ☒ Fall ☐ Spring ☐ Summer **Year:**
7. **Course description:** Intensive study of selected historical topics in music.
8. **Registration restrictions:**
  - a. **Equivalent Courses**
    - **Identify any equivalent courses** (e.g., cross-listed course, non-honors version of an honors course).  
N/A
    - Indicate whether coding should be added to Banner to restrict students from registering for the equivalent course(s) of this course. ☐ Yes ☒ No
  - b. **Prerequisite(s)**
    - **Identify the prerequisite(s)**, including required test scores, courses, grades in courses, and technical skills. Indicate whether any prerequisite course(s) MAY be taken concurrently with the proposed/revised course.  
  
Admission to the graduate program in Music
    - Indicate whether coding should be added to Banner to prevent students from registering for this course if they haven't successfully completed the prerequisite course(s). ☐ Yes ☒ No  
  
If yes, identify the minimum grade requirement and any equivalent courses for each prerequisite course:
  - c. **Who can waive the prerequisite(s)?**  
☐ No one ☒ Chair ☐ Instructor ☐ Advisor ☐ Other (Please specify)
  - d. **Co-requisites** (course(s) which MUST be taken concurrently with this one):  
N/A

- e. **Repeat status:** ☐ Course may not be repeated.  
☒ Course may be repeated once with credit.

Please also specify the limit (if any) on hours which may be applied to a major or minor.

- f. **Degree, college, major(s), level, or class** to which registration in the course is restricted, if any:

Master of Arts in Music Program  
Registration for online sections of the class will be restricted to students in the Music Education Concentration.

- g. **Degree, college, major(s), level, or class** to be excluded from the course, if any:

9. **Special course attributes** [cultural diversity, general education (indicate component), honors, remedial, writing centered or writing intensive]  
N/A

10. **Grading methods** (check all that apply): ☒ Standard letter ☐ CR/NC ☐ Audit ☐ ABC/NC  
("Standard letter"—i.e., ABCDF—is assumed to be the default grading method unless the course description indicates otherwise.)

**Please check any special grading provision that applies to this course:**

- ☐ The grade for this course will not count in a student's grade point average.  
☐ The credit for this course will not count in hours towards graduation.

**If the student already has credit for or is registered in an equivalent or mutually exclusive course, check any that apply:**

- ☐ The grade for this course will be removed from the student's grade point average if he/she already has credit for or is registered in  (insert course prefix and number).  
☐ Credit hours for this course will be removed from a student's hours towards graduation if he/she already has credit for or is registered in  (insert course prefix and number).

11. **Instructional delivery method:** (Check all that apply.)

☒ lecture ☐ lab ☐ lecture/lab combined ☐ independent study/research  
☐ internship ☐ performance ☐ practicum or clinical ☐ study abroad  
☒ Internet ☒ hybrid ☐ other (Please specify)

## PART II: ASSURANCE OF STUDENT LEARNING

### 1. List the student learning objectives of this course:

Upon completion of the course, students will be able to:

- 1) read and analyze music history;
- 2) think critically about music history topics;
- 3) write and speak effectively on music history topics; and
- 4) perform advanced research in music history.

#### a. If this is a general education course, indicate which objectives are designed to help students achieve one or more of the following goals of general education and university-wide assessment:

- EIU graduates will write and speak effectively.
- EIU graduates will think critically.
- EIU graduates will function as responsible citizens.

#### b. If this is a graduate-level course, indicate which objectives are designed to help students achieve established goals for learning at the graduate level:

- Depth of content knowledge: 1, 2, 4
- Effective critical thinking and problem solving: 1, 2, 4
- Effective oral and written communication: 3, 4
- Advanced scholarship through research or creative activity: 3, 4

### 2. Identify the assignments/activities the instructor will use to determine how well students attained the learning objectives:

Learning Objectives	Weekly Written Reports (20%)	Abstract of Research Paper (10%)	Peer Critique of Abstract (10%)	15-20-page Research Paper (60%)
1	X			X
2	X	X	X	X
3	X	X	X	X
4				X

### 3. Explain how the instructor will determine students' grades for the course:

Weekly written reports – 20%

Individual abstracts of research paper – 10%

Peer critique of abstract – 10%

Research paper – 60%, divided as follows:

- a) topic proposal and preliminary bibliography – 15%
- b) first version of paper and quasi-final bibliography – 20%
- c) final version of paper – 20%
- d) peer critique of paper – 5%

### 4. For technology-delivered and other nontraditional-delivered courses/sections, address the following:

- a. Describe how the format/technology will be used to support and assess students' achievement of the specified learning objectives:**

Using a course management system (CMS), students may access lectures via presentation software or learning modules that contain recorded lectures made using multimedia software. Students may also access through CMS assigned readings, links to multimedia, graded weekly discussion threads, other written assignments, rubrics, and an electronic drop box.

- b. Describe how the integrity of student work will be assured:**

To ensure the integrity of the course work discussion board assignments and text from all written assignments will be submitted through a plagiarism identification system. Academic integrity and online courtesy is discussed in the syllabus. Students will also be evaluated through a rigorous assessment. Discussions may use a face-to-face format or use web-conferencing software. Students will receive individual grading rubrics that specify levels of competence and individualized instructor feedback on assignments regarding the quality of their work.

- c. Describe provisions for and requirements of instructor-student and student-student interaction, including the kinds of technologies that will be used to support the interaction (e.g., e-mail, web-based discussions, computer conferences, etc.):**

Class interactions will use a combination of technologically delivered discussion threads, real-time discussion, web-conferencing (virtual classroom with audio/video and white board support), email, social networks, blogs, social bookmarking, and online interactive galleries.

- 5. For courses numbered 4750-4999, specify additional or more stringent requirements for students enrolling for graduate credit. These include:**

- a. course objectives;**
- b. projects that require application and analysis of the course content; and**
- c. separate methods of evaluation for undergraduate and graduate students.**

N/A

- 6. If applicable, indicate whether this course is writing-active, writing-intensive, or writing-centered, and describe how the course satisfies the criteria for the type of writing course identified. (See Appendix \*.)**

N/A

### **PART III: OUTLINE OF THE COURSE**

**Provide a week-by-week outline of the course's content. Specify units of time (e.g., for a 3-0-3 course, 45 fifty-minute class periods over 15 weeks) for each major topic in the outline. Provide clear and sufficient details about content and procedures so that possible questions of overlap with other courses can be addressed. For technology-delivered or other nontraditional-delivered courses/sections, explain how the course content "units" are sufficiently equivalent to the traditional on-campus semester hour units of time described above.**

The on-campus classes will meet the equivalent of 3 class hours per week for 15 weeks. In the web-delivered course, the students will be expected to spend the required time in the following manner: video conferencing/discussion (1 class hour/week); reading, posting, and interacting on the discussion board (1 class hour/week); viewing instructional content including Powerpoint presentations and recorded lectures) (1 class hour/week).

Sample outline of the course covering Haydn and Mozart:

**Week 1:**

- A. Overview of technology required for the course
- B. Introduction to the Classical Period: terminology, styles, forms, genres
- C. Haydn
  - 1. Introduction
    - a. terminology and styles (Rococo, Pre-classical, *style galant*, Classical, proto-Romantic, *Sturm und Drang*, *Empfindsamstil*)
    - b. forms and genres (pre-classical sonata, Classical sonata, Classical rondo, sonata-rondo, minuet, trio, variations, the symphonic cycle, the instrumental concerto)
  - 2. The Catalogue of Haydn's Works: Anthony van Hoboken, *Joseph Haydn: Thematisch-Bibliographisches Werkverzeichnis*
  - 3. Reading and written reports: *New Grove* article on the Enlightenment

**Week 2: Haydn**

- 1. Reading and written reports: *New Grove* article on Sturm und Drang
- 2. Reading and written reports: *New Grove* article on Haydn, especially the biographical section and the list of works; *The Cambridge Companion to Haydn* (CCH) has a useful chronology of Haydn's life and career on pp. xiii-xviii.

**Week 3: Haydn**

- 1. a. Reading and written reports: CCH, pp. 77-92: Matthew Head, "Haydn's Exoticisms: 'Difference' and the Enlightenment"
- b. Listening and written reports: Symphony no. 103, 2d mvt. (Croatian folk tunes); Symphony no. 100 ("Military"), 2d mvt. ("Turkish" instruments)
- 2. Score analysis and written reports: Piano Trio in G major, Hob. XV: 25, *Rondo all'ongherese* (M312.H43): form identification/description; identification of "Hungarian" elements
- 3. Reading and written reports: CCH, pp. 45-56: David Wyn Jones, "First Among Equals: Haydn and His Fellow Composers"
- 4. Topic proposal and bibliography due at the end of this week as a hard copy or as an electronic submission

**Week 4: Haydn**

- 1. Reading and written reports: CCH, pp. 30-38: James Webster, "Haydn's Aesthetics," (part one)

2. Listening and written reports: Symphonies 7, 22, 26, and 28, *Adagios* only
3. Reading and written reports: CCH, pp. 39-44: James Webster, “Haydn’s Aesthetics,” (part two)

#### **Week 5: Haydn**

1. Reading and written reports: CCH, pp. 61-68: Scott Burnham, “Haydn and Humor,” (part one)
2. Listening and written reports: Final “humorous” themes: Symphony 102, Finale (Presto); Symphony 98, Finale (Presto); repetitive and contrasting “humorous” themes: String Quartet in C major, op. 33 no. 3, Finale (Rondo/Presto); Symphony 98, Finale (passage before last big cadence in the Exposition and Recapitulation)

#### **Week 6: Haydn**

1. Reading and written reports: CCH, pp. 68-76: Scott Burnham, “Haydn and Humor,” (part two)
2. Listening and written reports: Upbeat “humorous” themes: Symphony 102, Finale (Presto); returning and ending “humorous” themes: String Quartet in D major, op. 76 no. 4, Finale (beginning); Symphony 46, Finale (returning minuet music)
3. Reading and written reports: CCH, pp. 17-24: Rebecca Green, “A Letter from the Wilderness: Revisiting Haydn’s Esterházy Environments,” (part one)

#### **Week 7: Haydn**

1. Reading and written reports: CCH, pp. 24-29: Rebecca Green, “A Letter from the Wilderness: Revisiting Haydn’s Esterházy Environments,” (part two)
2. Reading and written reports: CCH, pp. 101-111: David Schroeder, “Orchestral Music: Symphonies and Concertos” (this is the last section of Schroeder’s article)
3. Listening: selected symphonies from Schroeder’s enumeration

#### **Week 8: Haydn**

1. Reading and written reports: CCH, pp. 150-58: James Webster, “The Sublime and the Pastoral in *The Creation* and *The Seasons*,” (part one: *The Creation*)
2. Viewing: *Die Schöpfung*, videorecording, Scottish Chamber Orchestra, Luzernfestwochechor, Peter Schreier, conductor; Edith Mathis, Christoph Prégardien, and René Pape, soloists
3. Individual reports on paper progress

#### **Week 9: Mozart**

1. The Catalogue of Mozart’s works: Ludwig Ritter von Köchel, *Chronologisch-Thematisches Verzeichniss sämtlicher Tonwerke Wolfgang Amadé Mozarts*
2. Reading and written reports: *The New Grove Mozart*: (3) “Wolfgang Amadeus Mozart” article, sections 1 and 2 (Ancestry and Early Childhood; Travels, 1763-73); a chronology of Mozart’s time and works is in CCM, pp. xii-xvii
3. Reading and written reports: *The Cambridge Companion to Mozart* (CCM), pp. 7-14: Cliff Eisen, “Mozart and Salzburg,” (part one)

#### **Week 10: Mozart**

1. Reading and written reports: CCM, pp. 15-21: Cliff Eisen, “Mozart and Salzburg,” (part two)

2. Reading and written reports: CCM, pp. 22-28: Dorothea Link, “Mozart in Vienna,” (part one)
3. Reading and written reports: CCM, pp. 28-34: Dorothea Link, “Mozart in Vienna,” (part two)

#### **Week 11: Mozart**

1. Reading and written reports: CCM, pp. 48-58: David Schroeder, “Mozart and Late Eighteenth-century Aesthetics” (especially the sections on aesthetic approaches and Enlightenment issues)
2. Viewing: *Die Entführung aus dem Serail (The Abduction from the Seraglio)*, Bayerische Staatsoper München, Karl Böhm, conductor; Thomas Holzmann, Francisco Araiza, Edita Gruberova, Reri Grist et al., soloists
3. Reading and written reports: CCM, pp. 131-141: Edmund J. Goehring, “The Opere buffe,” (part one)

#### **Week 12: Mozart**

1. Viewing: *La finta giardiniera*, Drottningholm Court Theatre Chorus and Orchestra, Arnold Östman, conductor; *Don Giovanni* (“O statua gentilissima”), a film by Joseph Losey, Orchestra and Chorus of the Paris Opera, Lorin Maazel, conductor, Ruggero Raimondi, Kiri Te Kanawa, José van Dam et al., soloists
2. Reading and written reports: CCM, pp. 141-46: Edmund J. Goehring, “The Opere buffe,” (part two)
3. Viewing: *Così fan tutte*, orchestra and chorus of the Teatro alla Scala, Milan, Riccardo Muti, conductor

#### **Week 13: Mozart**

1. Reading and written reports: CCM, pp. 162-67: David J. Buch, “Mozart’s German Operas,” last section (especially the discussion of *Die Zauberflöte*)
2. Viewing and written reports: *Die Zauberflöte (The Magic Flute)*, Drottningholm Court Theatre Chorus and Orchestra
3. Mozart iconography

#### **Week 14: Mozart**

1. Reading and written reports: CCM, pp. 92-100: Simon P. Keefe, “The Orchestral Music,” (part one)
2. Listening and written reports: Symphony in G minor K 183, first movement (for prominence of wind instruments and *Sturm und Drang* characteristics); Divertimento in E flat major K 113 (for expansion of wind contingent); Serenade in D major K 204/v
3. Reading, listening, and written reports: CCM, pp. 101-104: Simon P. Keefe, “The Orchestral Music,” (part two: Mozart’s Viennese symphonies, 1728-1788); selected passages from Symphonies K 385 in D major (“Haffner”), K 425 in C major (“Linz”), K 504 in D major (“Prague”), K 543 in E flat major, K 550 in G minor, and K 551 in C major (“Jupiter”)

#### **Week 15:**

Peer critique of final version of paper

### **PART IV: PURPOSE AND NEED**

1. Explain the department’s rationale for developing and proposing the course.

This revision is intended to add a web-delivered version of an already existing graduate seminar in music history as part of the new hybrid curriculum for the Master of Arts in Music Program, Music Education Concentration. The course will also continue being taught on campus.

- a. **If this is a general education course, you also must indicate the segment of the general education program into which it will be placed, and describe how the course meets the requirements of that segment.**

- b. **If the course or some sections of the course may be technology delivered, explain why.**

The new hybrid version of the Music Education Concentration will make EIU competitive with similar degree programs that are being offered around the state and nation. The unique curriculum design allows working music educators to apply new ideas and teaching techniques directly to their classrooms as they advance through the program.

2. **Justify the level of the course and any course prerequisites, co-requisites, or registration restrictions.**

This course offers graduate level engagement and is appropriately placed at the 5000 level.

3. **If the course is similar to an existing course or courses, justify its development and offering.**

This is a web-delivered version of an existing graduate seminar.

- a. **If the contents substantially duplicate those of an existing course, the new proposal should be discussed with the appropriate chairpersons, deans, or curriculum committees and their responses noted in the proposal.**

N/A

- b. **Cite course(s) to be deleted if the new course is approved. If no deletions are planned, note the exceptional need to be met or the curricular gap to be filled.**

N/A

3. **Impact on Program(s):**

- a. **For undergraduate programs, specify whether this course will be required for a major or minor or used as an approved elective.**
- b. **For graduate programs, specify whether this course will be a core requirement for all candidates in a degree or certificate program or an approved elective.**

This course is a core requirement for the Master of Arts in Music, Music Education Concentration.

**If the proposed course changes a major, minor, or certificate program in or outside of the department, you must submit a separate proposal requesting that change along with the course proposal. Provide a copy of the existing program in the current catalog with the requested changes noted.**

## **PART V: IMPLEMENTATION**



1. **Faculty member(s) to whom the course may be assigned:** Kathryn Fenton or other qualified music faculty.

**If this is a graduate course and the department does not currently offer a graduate program, it must document that it employs faculty qualified to teach graduate courses.**

2. **Additional costs to students:**

**Include those for supplemental packets, hardware/software, or any other additional instructional, technical, or technological requirements. (Course fees must be approved by the President's Council.)**  
N/A

3. **Text and supplementary materials to be used (Include publication dates):**

Main textbooks:

1. *The Cambridge Companion to Haydn*. Edited by Caryl Clark. Cambridge: Cambridge University Press, 2005. [abbreviated as **CCH**]
2. *The Cambridge Companion to Mozart*. Edited by Simon P. Keefe. Cambridge: Cambridge University Press, 2003. [abbreviated as **CCM**]

Electronic sources:

Grove Music Online:

<http://www.oxfordmusiconline.com/>

Grove Art Online:

<http://www.oxfordartonline.com/>

JSTOR:

<http://www.jstor.org/search/AdvancedSearch>

## **PART VI: COMMUNITY COLLEGE TRANSFER**

**If the proposed course is a 1000- or 2000-level course, state either, "A community college course may be judged equivalent to this course" OR "A community college course will not be judged equivalent to this course." A community college course will not be judged equivalent to a 3000- or 4000-level course but may be accepted as a substitute; however, upper-division credit will not be awarded.**

## **PART VII: APPROVALS**

**Date approved by the department or school:** 28 March 2013

**Date approved by the college curriculum committee:** 11 September 2013

**Date approved by the Honors Council (*if this is an honors course*):**

**Date approved by CAA:**        **CGS:**

\*In **writing-active courses**, frequent, brief writing activities and assignments are required. Such activities -- some of which are to be graded -- might include five-minute in-class writing assignments, journal keeping, lab reports, essay examinations, short papers, longer papers, or a variety of other writing-to-learn activities of the instructor's invention. Writing assignments and activities in writing-active courses are designed primarily to assist students in mastering course content, secondarily to strengthen students' writing skills. In **writing-intensive courses**, several writing assignments and writing activities are required. These assignments and activities, which are to

be spread over the course of the semester, serve the dual purpose of strengthening writing skills and deepening understanding of course content. At least one writing assignment is to be revised by the student after it has been read and commented on by the instructor. In writing-intensive courses, students' writing should constitute no less than 35% of the final course grade. In **writing-centered courses** (English 1001G, English 1002G, and their honors equivalents), students learn the principles and the process of writing in all of its stages, from inception to completion. The quality of students' writing is the principal determinant of the course grade. The minimum writing requirement is 20 pages (5,000 words).

**Student  
Success  
Center**

<http://www.eiu.edu/~success/>

**581-6696**



<http://www.eiu.edu/~counsctr/>

**581-3413**

**Career  
Services**

<http://www.eiu.edu/~careers/>

**581-2412**

**Disability  
Services**

<http://www.eiu.edu/~disablt/>

**581-6583**