Banner/Catalog Information (Coversheet)
1. ____New Course or _X_ Revision of Existing Course

2. Course prefix and number: MUS 3584

3. Short title: Music History & Literature I

4. Long title: Music History & Literature I

5. Hours per week: _3_ Class _0_ Lab _3_ Credit

6. Terms: _X_ Fall _X_ Spring ___ Summer ___ On demand

7. Initial term: _X_ Fall ___ Spring ___ Summer Year: _2017_

8. Catalog course description: Music history and literature from the Medieval through the Baroque Period. WI

9. Course attributes:
   General education component: _N/A________________________________________
   ___ Cultural diversity ___ Honors ___ Writing centered _X_ Writing intensive ___Writing active

10. Instructional delivery
   Type of Course:
        _X_ Lecture ___ Lab ___ Lecture/lab combined ___ Independent study/research
        ___ Internship ___ Performance ___ Practicum/clinical ___ Other, specify:

        ______________________

   Mode(s) of Delivery:
        _X_ Face to Face ___ Online ___ Study Abroad
        ___ Hybrid, specify approximate amount of on-line and face-to-face
        instruction________________

11. Course(s) to be deleted from the catalog once this course is approved. None.

12. Equivalent course(s): MUS 3594
   a. Are students allowed to take equivalent course(s) for credit? _X_ Yes ___ No

13. Prerequisite(s): MUS 3553G or MUS 3593G with a “C” or better, or permission of instructor
   a. Can prerequisite be taken concurrently? _X_ Yes ___ No
   b. Minimum grade required for the prerequisite course(s)? _C_
   c. Use Banner coding to enforce prerequisite course(s)? _X_ Yes ___ No
   d. Who may waive prerequisite(s)?
      ___ No one _X_ Chair ___ Instructor ___ Advisor ___ Other (specify)

14. Co-requisite(s): None
15. Enrollment restrictions
   a. Degrees, colleges, majors, levels, classes which may take the course: All
   b. Degrees, colleges, majors, levels, classes which may not take the course: None

16. Repeat status: _X_ May not be repeated  ___ May be repeated once with credit

17. Enter the limit, if any, on hours which may be applied to a major or minor: _NA_

18. Grading methods:  _X_ Standard  ___ CR/NC  ___ Audit  ___ ABC/NC

19. Special grading provisions:
   ___ Grade for course will not count in a student’s grade point average.
   ___ Grade for course will not count in hours toward graduation.
   _X_ Grade for course will be removed from GPA if student already has credit for or is registered in: MUS 3594
   _X_ Credit hours for course will be removed from student’s hours toward graduation if student already has credit for or is registered in: MUS 3594

20. Additional costs to students:
   Supplemental Materials or Software None
   Course Fee _X_ No  ___ Yes, Explain if yes________________________________

21. Community college transfer:
   ___ A community college course may be judged equivalent.
   _X_ A community college may not be judged equivalent.
   Note: Upper division credit (3000+) will not be granted for a community college course, even if the content is judged to be equivalent.
Rationale, Justifications, and Assurances (Part I)

1.  _X_ Course is required for the major(s) of _B.M. in Music and B.A. in Music_
    _Course is required for the minor(s) of ____________________
    _Course is required for the certificate program(s) of ______________
    _X_ Course is used as an elective

2.  **Rationale for proposal:**
    This revision of the Music History sequence consolidates the three-semester survey into two semesters, which will be preceded by MUS 3553G/MUS 3593G Survey of Western Musical Masterworks, an introduction to music history that can also serve as an upper-level Music Gen Ed course.

3.  **Justifications for (answer N/A if not applicable)**
    **Similarity to other courses:** N/A
    **Prerequisites:**
    Music History & Literature I is appropriately placed at the 3000-level. As students are expected to be musically literate to satisfy the goals of the course, MUS 3553G/MUS 3593G Survey of Western Musical Masterworks, is a prerequisite for this course.
    **Co-requisites:** N/A
    **Enrollment restrictions:** N/A
    **Writing active, intensive, centered:**
    This course is writing intensive. More than 35% of the course grade is determined from written work. Essay questions are included in all exams, and students complete a research paper over the course of the semester, including a draft-stage so that students can complete a revision following suggestions offered by the instructor.

4.  **General education assurances (answer N/A if not applicable)**
    **General education component:** N/A
    **Curriculum:**
    **Instruction:**
    **Assessment:**

5.  **Online/Hybrid delivery justification & assurances (answer N/A if not applicable)**
    **Online or hybrid delivery justification:** N/A
    **Instruction:**
    **Integrity:**
    **Interaction:**

Model Syllabus (Part II)
Please include the following information:

1.  Course number and title
    MUS 3584 Music History & Literature I
2.  Catalog description
    Music history and literature from the Medieval through the Baroque Period. WI
3.  Learning objectives.
    Upon completion of this course, students will be able to:
    1. identify the names of important composers from these periods and identify their compositions by sound and score recognition (CT1–4, WR1–5, SL 1–4);
    2. describe the historical narrative surrounding the music from these periods (CT1–6, WR1–6, SL 1–4);
    3. describe the role of music in various societies (CT1–6, WR1–6, SL 1–4);
4. explain how musical ideas relate to ideas in other fields in the Fine and Liberal Arts (CT1–6, WR1–6, SL 1–4);
5. use methods of aural and score analysis to identify musical styles, forms, and genres (CT1–6, WR1–6, SL 1–4);
6. apply standard methods and tools in research about music (CT1–6, WR1–6, SL 1–4);
7. demonstrate critical and reflective thinking about music through written and verbal means (CT1–6, WR1–6, SL 1–4).

4. Course materials.

5. Weekly outline of content.
   Sample Course Outline
   This course will meet for 45 fifty-minute class periods over 15 weeks.
   Week 1: Introduction to Medieval music as one of the seven liberal arts: trivium and quadrivium, Antiquity to the Middle Ages: the transmission of musical tradition, both speculative and practical, Boethius, Later medieval music theory: modes and related concepts
   Week 2: Chant typology, The Mass: Ordinary and Proper, The Office: function, structure, typical chants; Sequence, trope: classification, structure, form, development, known composers, Liturgical drama: origin, development, known composers
   Week 3: Ars antiqua, Organum Notre Dame Polyphony: Leonin and Perotin, 13th century motet, Troubadours and trouvères, Minnesingers and Meistersingers, Ars nova: historical and cultural context, Ars nova: historical and cultural context, Ars nova: theoretical foundations; notation; Philippe de Vitry
   Week 4: The isorhythmic motet in the fourteenth century, Guillaume de Machaut: masses and motets, secular music, The Italian Trecento; ars subtillior,
   Week 5: The Renaissance as a cultural movement, The Renaissance: musical styles, genres, compositional techniques, Renaissance music theory
   Week 7: The polyphonic mass: plainsong, cantus firmus, motto, imitation; four-voice texture DuFay, Ockeghem, Busnoys
   Week 8: Parisian chanson, musique mesurée: Sermisy, Le Jeune Lied: Isaac, Senfl
   Week 9: Early music printing and publishing: Petrucci, Attaignant The Italian madrigal (I): the sonnet and its musical setting; Cardinal Pietro Bembo’s Petrarchan revival The Italian madrigal (II): Arcadelt, Willaert, Rore, Marenzio; word painting and other text-setting techniques; women’s vocal ensembles
   Week 10: Sacred music of the Reformation in Germany (Martin Luther), England (William Byrd) Sacred music of the Reformation in France (Calvin; metrical psalms; the French Psalter); EXAMINATION II, FIRST DRAFT OF PAPER DUE
   Week 11: The Counter-Reformation: historical context, Palestrina—stylistic characteristics of his vocal music; Palestrina as a model, Victoria, Lasso Elizabethan England: Morley, Dowland, Byrd
   Week 12: Introduction to the Baroque; Secunda Pratica Madrigal, Aesthetics, Gesualdo, Caccini, Monteverdi, Florentine Opera; Oratorio, Monteverdi, Carissimi Cantata;
Venetian opera, Strozzi, Monteverdi, Cavalli; Sacred Concerto; Dance Suite, Gabrieli, Schütz, Gaultier, Couperin

Week 13: French Baroque Opera; English Baroque Opera, Lully, Purcell; Italian Instrumental Music, Corelli Trio Sonata, Vivaldi Concertos

Week 14: Music of Johann Sebastian Bach, Keyboard and orchestral music, Cantatas, Passions, and Mass, Music of George Frederic Handel, Italian operas, Oratorios

Week 15: COMPREHENSIVE REVIEW, SECOND SUBMISSION OF PAPER DUE

Week 16: FINAL EXAMINATION

6. Assignments and evaluation, including weights for final course grade.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
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</thead>
<tbody>
<tr>
<td>Exam No. 1 (music identification; essays)</td>
<td>20%</td>
</tr>
<tr>
<td>Exam No. 2 (music identification; essays)</td>
<td>20%</td>
</tr>
<tr>
<td>Research Paper (15% first submission, 10% second submission)</td>
<td>25%</td>
</tr>
<tr>
<td>Final Exam (music identification; essays)</td>
<td>35%</td>
</tr>
</tbody>
</table>

7. Grading scale.
   A 90 – 100, B 80 – 89, C 70 – 79, D 60 – 69, F below 60

8. Correlation of learning objectives to assignments and evaluation.

<table>
<thead>
<tr>
<th>Objective</th>
<th>Exam 1 20%</th>
<th>Exam 2 20%</th>
<th>Research Paper 25%</th>
<th>Final Exam 35%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objective 1 Identify the names of important composers from these periods and identify their compositions by sound and score recognition (CT1–4, WR1–5, SL 1–4)</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>Objective 2 Describe the historical narrative surrounding the music from these periods (CT1–6, WR1–6, SL 1–4)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Objective 3 Describe the role of music in various societies (CT1–6, WR1–6, SL 1–4)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Objective 4 Explain how musical ideas relate to ideas in other fields in the Fine and Liberal Arts (CT1–6, WR1–6, SL 1–4)</td>
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<td>X</td>
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<tr>
<td>Objective 5 Use methods of aural and score analysis to identify musical styles, forms, and genres (CT1–6, WR1–6, SL 1–4)</td>
<td>X</td>
<td>X</td>
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<td>X</td>
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<tr>
<td>Objective 6 Apply standard methods and tools in research about music (CT1–6, WR1–6, SL 1–4)</td>
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<td>X</td>
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<tr>
<td>Objective 7 Demonstrate critical and reflective thinking about music through written and verbal means (CT1–6, WR1–6, SL 1–4)</td>
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<td></td>
<td></td>
<td>X</td>
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</tbody>
</table>
Date approved by the department or school: December 5, 2016
Date approved by the college curriculum committee: 1/25/17
Date approved by the Honors Council (if this is an honors course): NA
Date approved by CAA: March 9, 2017  CGS: NA