

COURSE IMPLEMENTATION DATE: January 2010
 COURSE REVISED IMPLEMENTATION DATE: January 2012
 COURSE TO BE REVIEWED: May 2017
(six years after UPAC approval) *(month, year)*

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

MUSC 203	Faculty of Arts/Music	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UCFV CREDITS
Literature in Music History		
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course is designed for students with interests in music, music education, comparative literature, history, and religious studies. The focus is on music composed in western Europe for a variety of social settings from the cathedral to the drawing room, the opera house, and the concert hall. Students will listen to classical music as well as read works of literature for the purpose of understanding how they have influenced music history.

Note: This course is offered as MUSC 203 and ENGL 293. Students may take only one of these for credit.

PREREQUISITES: Any 100-level English or Music course; ENGL 105 is strongly recommended.
 Note: As of September 2013, prerequisites will change to the following: ENGL 105 plus any other 100-level English course or 100-level Music course.

COREQUISITES:
 PRE or COREQUISITES:

SYNONYMOUS COURSE(S):	SERVICE COURSE TO: <i>(department/program)</i>
(a) Replaces: _____	_____
(b) Cross-listed with: <u>ENGL 293</u>	_____
(c) Cannot take: <u>ENGL 293</u> for further credit.	_____

TOTAL HOURS PER TERM: <u>45</u>	TRAINING DAY-BASED INSTRUCTION:
STRUCTURE OF HOURS:	Length of course: _____
Lectures: <u>35</u> Hrs	Hours per day: _____
Seminar: <u>10</u> Hrs	
Laboratory: _____ Hrs	
Field experience: _____ Hrs	
Student directed learning: _____ Hrs	
Other (specify): _____ Hrs	
	OTHER:
	Maximum enrolment: <u>36</u>
	Expected frequency of course offerings: <u>Once every other year</u> <i>(every semester, annually, every other year, etc.)</i>

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No

Course designer(s): <u>John Pitcher</u>	Date approved: <u>April 1, 2011</u>
Department Head: <u>John Carroll</u>	Date of meeting: <u>May 6, 2011</u>
Supporting area consultation (Pre-UPAC)	Date approved: <u>May 6, 2011</u>
Curriculum Committee chair: <u>John Carroll</u>	Date approved: <u>May 6, 2011</u>
Dean/Associate VP: <u>Jacqueline Nolte</u>	Date of meeting: <u>May 13, 2011</u>
Undergraduate Program Advisory Committee (UPAC) approval	

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- Perform close readings of passages of poetry, prose, and drama, with particular attention to figurative language,
- Explain the historical and literary context of literature in the course,
- Use and properly document research in their writings,
- Demonstrate recognition of the major musical forms within each historical period, as well as their social and cultural functions,
- Describe the ways in which great works of literature influenced the course of music history.

METHODS: (Guest lecturers, presentations, online instruction, field trips, etc.)

Lecture/discussion; seminar presentation. Students will be required to listen to assigned music before each class meeting. Recordings will be available on reserve at the library. All quizzes and exams will involve a listening component that will require students to identify short musical excerpts.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Examination(s) Portfolio assessment Interview(s) Other (specify):

PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS: [Textbook selection varies by instructor. Examples for this course might be:]

Donald Grout, *A History of Western Music* (Norton)
Paul Griffiths, *A Concise History of Western Music* (Cambridge)

SUPPLIES / MATERIALS:

STUDENT EVALUATION: [An example of student evaluation for this course might be:]

All quizzes and exams will involve a listening component that will require students to identify short musical excerpts. Grades will be based on the following:

Paper #1:	15%
Paper #2:	25%
Quizzes (5):	15%
Midterm:	20%
Final:	25%

COURSE CONTENT: [Course content varies by instructor. An example of course content might be:]

Week 1

Hildegard von Bingen, *Ordo Virtutum* (Liturgical Drama)
Hildegard von Bingen, *Symphoniae* (Poetry)
The Bible (Psalm 94)

The Medieval Period: 500-1400

Convent And Monastery
Hildegard Von Bingen, *Ordo Virtutum, Symphoniae*
Anonymous, *Aquitainian Polyphony*, Monastery of St. Martial of Limoges

Week 2

The Bible (Pentacost, Virgin Mary, Last Supper)
Ordinary of the Mass
The Age of the Cathedrals
Gregorian Chant
Leonin, Perotin
Ars Nova
Machaut, *Mass*
Gervais du Bus and Phillippe de Vitry, *Roman du Fauvel*

Course content continued:

Week 3

Gervais du Bus, *Roman du Fauvel: Book 2* (Poem)
Jaufre Rudel (Six Troubadour lyrics)
Machaut, Ballades
The Bible (Song of Songs)
Courtly Love
Troubadours
Machaut, *Lais*
Dufay, *Rondeaux, Ballades, Virelais*
The Renaissance Period: 1400-1600
The Old Testament: Song of Songs
Dunstable, Josquin, Gombert
Quiz #1

Week 4

The Bible (Psalms)
The Bible (Book of Lamentations)
Thomas of Celano, *Dies Irae*
Holy Week Liturgy: Psalms, Tenebrae
Carlo Gesualdo, "Responsories for Maundy Thursday"
Tallis, "Lamentations of Jeremiah"
Requiem
Victoria
Morales

Week 5

The Bible (First Book of Maccabees)
The Baroque Period: 1600-1760
Oratorio
G.F. Handel, *Judas Maccabaeus*,
Midterm exam

Week 6

The Bible (The Events of the Passion)
The Mass
J.S. Bach, *Mass in B minor*
Bach, *Well Tempered Clavier, Book II*
The Passion
Heinrich Schütz, *St. Matthew Passion*
J.S. Bach, *St. Matthew Passion*
Bach, *The Goldberg Variations*

Week 7

Da Ponte, *The Marriage of Figaro* (Libretto)
The Classical Period: 1730-1820
Opera
W.A. Mozart, *The Marriage of Figaro*
Mozart, Requiem

Week 8

Sonnleithner, *Fidelio* (Libretto)
Schiller, "Ode to Joy"
Quiz #2
Beethoven, *Fidelio*
Schiller, "Ode to Joy"
Beethoven, *Symphony No. 9*

Course content continued:

Week 9

Müller, *Winterreise* (Poetry)
Heine, *Lyrisches Intermezzo* (Poetry)
Goethe, *Faust Part I* (Drama)
The Romantic Period: 1815-1910
Art Song
Schubert, *Winterreise*
Schumann, *Dichterliebe*
The Faust Legend
Berlioz, *The Damnation of Faust*

Week 10

Bethge, "The Chinese Flute" (Poetry)
Rückert, Poems
Quiz #3
Gustav Mahler, *Symphony No. 8*
Mahler, *The Song of the Earth*
Mahler, *Songs on the Death of Children*

Week 11

Richard Wagner, *Die Walküre*, Act II (Libretto)
Oscar Wilde (trans. Lachmann), *Salome* (Libretto)
Opera
Richard Wagner, *Die Walküre*, Act III
Richard Strauss, *Salome*

Week 12

Bartok, *Duke Bluebeard's Castle* (Libretto)
Berg, *Seven Early Songs* (Poetry)
Schönberg, *Expectation* (Libretto)
The Modern Period: 1900-1945
Quiz #4
Debussy, *Prelude to the Afternoon of a Faun*
Bela Bartok, *Duke Bluebeard's Castle*
Alban Berg, *Seven Early Songs*
Arnold Schönberg, *Expectation*

Week 13

Stravinsky, *Three Songs from Shakespeare* (Poetry)
Stravinsky, *In Memoriam Dylan Thomas* (Poetry)
Apollinaire, Poems
Igor Stravinsky, *Petruska*
Stravinsky, *Three Songs from Shakespeare*
Stravinsky, *In Memoriam Dylan Thomas*
Dmitri Shostakovich, *Symphony #14*
Quiz #5