

[REDACTED]

Independent Council on

Senate Info-

[REDACTED]

**Step Three:**

Recommendation:  Positive (The objectives of this course can be met via distance education)

Negative

Gail Sedquist      2/5/13  
Signature of Committee Co-Chair      Date

**University-wide Graduate Committee Approval**

Recommendation:  Positive (The objectives of this course can be met via distance education)

Negative

[Signature]      2/5/13  
Signature of Committee Co-Chair      Date

MUHI 421/521, Topics in American Music -- Distance Education Questionnaire

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

Matthew Baumer holds the Ph.D. in musicology from the University of North Carolina at Chapel Hill, where his master's thesis focused on a topic in American music, a recording of Handel's *Messiah* by African American Gospel musicians. At IUP and at Middle Tennessee State University, he has taught several courses in American music, including American Popular Music, Art Music in American Culture, and 20th-Century Music.

His experience with online education began in 2002 with the use of WebCT to enhance traditional

Desire2Learn. Since 2009 he has served on the Online Learning Committee of ACPAC, which has the responsibility to evaluate and make recommendations regarding the university's Learning Management System. He was a member of the faculty group charged with recommending a replacement for WebCT. As the APSCUF Co-Chair of the University-Wide Graduate Committee

Obj. 4. Evaluate contemporary events in the Classical music scene by relating them to relevant historical precedents.

This will be another running theme of the course, emphasized in class discussions throughout, but particular in the final weeks of the semester.

Obj. 5. [Undergrads only] Synthesize the current state of knowledge on an appropriate topic in American music.

Throughout the semester, students will be working on this objective by writing a paper, and there will be interim deadlines for selecting a topic, compiling a bibliography, writing a rough draft, and presenting the material to their peers all with the goal of producing a research paper that accurately

summarizes the current state of knowledge on the topic.

*Additional objectives for graduate students:*

Graduate Student Obj. 1. Facilitate learning by their peers through in-class presentations on assigned subjects.

Using the live classroom function of the LMS, students can prepare presentations for their colleagues using PowerPoint, web pages, video or audio files, live lecture and discussion. Each student will have several relatively informal opportunities to present on a topic selected by the instructor during the semester, and also to see presentations by other students.

Graduate Student Obj. 2. Evaluate or contribute to the current state of knowledge on an appropriate topic in American music.

This is similar to undergraduate objective 5 (see above), and will be addressed by having students write a 15-page paper. Graduate papers must reach a higher standard of achievement. Throughout the semester, the instructor will meet individually with graduate students to discuss paper topics and to guide them in meeting this objective.

assigned on a rotating basis, but graduate students will present more frequently and

expectations for clarity, content, and fluency.

**SYLLABUS  
(DISTANCE EDUCATION VERSION)  
MUHI 421/521, TOPICS IN AMERICAN MUSIC  
Online meeting time: Tuesdays, 5:05-7:45 p.m.**

**I. CATALOG DESCRIPTION**

**3c-0l-3cr**

A course emphasizing reading, discussion, and writing on specialized topics in the history of American music. The topic varies from semester to semester, and will be announced prior to registration. The course may address such topics as Art Music in American Culture, Music and the Moving Image, Popular Music, Music and Drama, or Virtuoso Performers in America. **Prerequisites for MUHI 421: MUHI 301, 302. Prerequisite for MUHI 521: Graduate standing in music.**

5. [Undergrads only] Synthesize the current state of knowledge on an appropriate topic in American

music.

Additional objectives for graduate students:

1. Facilitate learning by their peers through in-class presentations on assigned subjects.
2. Evaluate or contribute to the current state of knowledge on an appropriate topic in American music.

**III. Calendar and Reading Assignments (each week = 3 hours of instruction)**

Week	Topic	Readings (see D2L for links)
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1	Introduction	Selected newspaper articles
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2	Early American Psalmody and the Reform Movement	Crawford Chp. 3, 7
3	Early 19 <sup>th</sup> -century Opera and Classical Music	Crawford Chp. 10, 14, 15
4	American Composers, 1850-1915, part I	Crawford Chp. 16-17
5	American Composers, 1850-1915	Crawford Chp. 18-19

**IV. EVALUATION METHODS**

**PARTICIPATION/ATTENDANCE**      10%      Attendance and informed discussion is vital to this course. Students should make at least two substantial, informed contributions to class discussion in each online synchronous class meeting.

**IN-CLASS PRESENTATIONS**      20%      In most classes, students (either alone or in a group) will present one of the articles, topics, issues, etc. to the class. Each presenter should be prepared to hand out a list of facts or key points and to answer questions about the assigned material. Presentations will be assigned on a rotating basis but graduate

students will present more frequently and will receive more complex topics. Also, expectations for clarity, content, and fluency will be higher for grad students.

**MID-TERM ESSAY EXAM**      20%      Take-home essay examination covering topics from

**PROPOSAL/BIBLIOGRAPHY**      10%      May be revised for a higher score.

**TOPIC PRESENTATION**      20%      Presentation of your research project to the class

**FINAL PAPER**      20%      See below

Each student will write a 10 page (undergrads) or 15-page (grads) research paper, using the guidelines in the *Chicago Manual of Style* or Turabian's *A Handbook for Writers of Term Papers and Theses*. While undergraduate papers should provide a synthesis of the available research on the topic, graduate student



**VI. ATTENDANCE POLICY**

It is vital that all attend, study assigned materials prior to class meetings, and contribute to class discussions. IUP attendance policy will be followed.

**VII. REQUIRED TEXTS AND MATERIALS**

Richard Crawford, *America's Musical Life: A History*, New York: W. W. Norton, 2005 (ISBN: 978-0-393-32726-7).

In addition, several readings will be available online; see the bibliography below.

**VIII. SPECIAL RESOURCE REQUIREMENTS**

**Computer/Technology Resources:** This course will be taught simultaneously in the classroom and via Desire2Learn and Wimba Live Classroom. Each week during the scheduled class time, you can either

Cropsey, Eugene H. *Crosby's Opera House: Symbol of Chicago's Cultural Awakening*. Madison, N.J.: Fairleigh Dickinson University Press; London; Cranbury, NJ: Associated University Presses

1999.

Hansen, Richard K. *The American Wind Band: A Cultural History*. Chicago: GIA, 2005.

Holmes, Jessica. "Composing in America's Closet: Queer Encodings in Barber and Menotti's Opera *Vanessa*," *Nota bene: Canadian Undergraduate Journal of Musicology*, vol. 1 (Fall, 2008), p. 53-65.

Von Glahn, Denise. *The Sounds of Place: Music and the American Cultural Landscape*. Boston: Northeastern University Press, 2003.

Wierzbicki, James. *Film Music: A History*. New York and London: Routledge, 2009.

Wilson, Carl. *Let's Talk About Love: A Journey to the End of Taste*. New York: Continuum, 2008.

MUHI 421/521 Sample Module [Note: Because this is a synchronous course, there isn't much more to show than the assignment. The session will largely consist of discussion and student presentations, with "mini-lectures" from the instructor when a concept needs further clarification. ~~There will be no lecture notes for this kind of class, except on the~~

first class.

**Assignment for Week 7: Jazz as Art Music**

Readings: Crawford Chn 31, 36, and 40; Lones *The Rise of a Jazz Art World* p. 157-216 (on D2L).