

EXISTING COURSE ADOPTION PROCEDURE (ECAP)
REVISED PROCEDURE FOR BRINGING COURSES OFF THE MASTER COURSE
LIST

Drafted by Curriculum Committee, Indiana University East, Sept. 2002

Please fill out the following form when sending courses to the Curriculum Committee for consideration:

PART 1:

Course number: **MUS-M430** Course Title: **Introduction to Contemporary Music**
Credit hours: **3** Division offering: **HSS**

A study of the important aesthetic directions and musical works of the Twentieth Century, with emphasis on music since 1945.

Faculty member submitting this proposal: **Elliott Miles McKinley**

PART 2:

Have you contacted all campuses in the IU system who are currently teaching this course and examined their methods of teaching this course? (you should consult the office of the Vice Chancellor of Academic Affairs for help in contacting campuses and procuring sample syllabi)

Yes

Below, please list all those campuses that teach the course in question:

IU South Bend, IU Bloomington

PART 3:

1) Describe the course content and your rationale for bringing it forward:

This course will study the music of the 20th Century to the present day with an emphasis on music post World-War II. Principally this course will focus on “art” music, but the influence and trends of popular music will also be addressed. This course fits into the overall plan of the music program and may also serve as an upper-level elective for the general student population.

2) Describe the course’s placement in the program, including its intended audience and any prerequisites:

This course will serve as a musicology/history course in the 2nd or 3rd year of study for the program minor and program major as part of the BA in Humanities. There are no course prerequisites for the Spring 09 run of this course however, when this is integrated as part of the minor/major, a prerequisite of MUS-M404 History of Music II (also to be brought out of the MCI) will be established or instructor consent (for the motivated non-music major for instance).

3) List the anticipated student learning objectives and outcomes:

Campus Learning Objective 1 – Educated persons should be exposed to a broad variety of academic fields traditionally known as the Liberal Arts (humanities, fine arts, social sciences, natural sciences) in order to develop a critical appreciation of a diversity of ideas and creative expression.

Campus Learning Objective 2 – Educated persons should have achieved a depth in some field of knowledge. A sequential accumulation of knowledge and skills in an academic discipline is essential for a focused personal and professional development.

A course objective is to orient students to the major musical works, composers and music-makers from the mid-20th Century to the present and illuminate aesthetic trends in art and philosophy that helped shape this music. Critical-thinking and an increased awareness of the world and aesthetics are anticipated.

4) Discuss any special features of the course (eg. a service learning component):

Extended use of multi-media (video, audio) and possible concert attendance where appropriate (for instance, Philip Glass or the Guarneri Quartet performance of Bartok at Miami University next spring). Possible option for online/distance-learning component.

5) Attach a proposed syllabus for the course as it would be taught on the IU East campus:

Attached

PART 4:

Representatives of your Division need to examine the sample syllabi and other materials from these campuses and determine whether your approach will be comparable. Please describe below your Division's final determination on this point and provide the chair's signature.

I approve the above-mentioned course as following the model framework given by other campuses in the IU system.

Division Chair

Date

Introduction to Contemporary Music

MUS-M 430 (3 cr.)

Spring 2009

Class meetings: Monday and Wednesday, 11:00 a.m. to 12:15 p.m.

Springwood Hall 217

INSTRUCTOR: ELLIOTT MILES MCKINLEY

Office: Springwood 225

Phone: 765-973-8278

Email: elmmckin@indiana.edu

Office Hours: TBA (and by appointment)

PREREQUISITES

There are no prerequisites for this class, although previous study in music may be helpful.

COURSE DESCRIPTION

Introduction to Contemporary Music is a course that examines the music and aesthetic/artistic trends (modernism and post-modernism) of the 20th Century extending to the present day with particular attention paid to music after 1945 (the end of the Second World War).

COURSE OBJECTIVES

To become acquainted with the music, aesthetic directions, and personalities that shaped musical thinking in the 20th Century to the present day.

COURSE MATERIALS

Required Readings:

- Schwarz, Childs and Fox: *Contemporary Composers on Contemporary Music*.
- Griffiths, Paul: *Modern Music and After – Directions Since 1945*.

Supplemental Readings:

- As assigned. Additional readings will be assigned and made available from articles and books and online (much of this through JSTOR).

Listening:

- As assigned. A listening list will be assembled.

EXPECTATIONS

Attendance: As a general rule, do not expect your grade to be of a higher percentage than that of the percentage of class attended. If an illness, the illness of your child, threatening weather, unexpected commuting difficulties, or another emergency requires that you miss class, it will count as an excused absence.

Quizzes: Five quizzes will be given in the form of short-answer, multiple-choice (or guess as the case may be), or short essay questions. Most of the quizzes will be given in class (one or two may be posted on ONCOURSE). Missed quizzes will not be allowed a make-up in the case of an unexcused absence.

In-Class Presentation: One short in-class presentation (possibly assigned in groups), will be given and based on a given work by one of the composers under study. As with quizzes, missed presentations will not be allowed a make-up in the case of an unexcused absence.

Term Papers: Two papers will be assigned and one will count as a final exam. The papers will be based on course readings and listening with exact topic details given shortly. I expect you to produce carefully constructed papers which express ideas in clearly written sentences and, to that end, I expect you to employ correct spelling, grammar, and punctuation as well as proper citation of all sources. Use a citation method that is appropriate for your major (APA or MLA, etc.). Proofread your paper! This paper should be a minimum of eight (8) pages, double-spaced, using a clear 12-point font with one-inch margins. Papers will be graded as follows: 60 points for content and another 40 points for the construction. Late papers will be penalized.

GRADING BREAKDOWN

- Quizzes (6% each x 5): 30%
- In-Class Presentation (10% x 1): 10%
- Mid-Term Essay: %20
- Final Paper: 30%
- General Participation: 10%

Incompletes: Incompletes are awarded only when a calamity or major illness prevent you from completing the course work on time, and only if that calamity or illness occurs so late in the term that you cannot reasonably be expected to make up the work before the term's end. In addition, an incomplete will be awarded only if you have a good chance at passing the course based on the work completed.

Keep in mind that all grades are earned, not given.

GENERAL POLICIES

Learning Disabilities: If you have any special needs or requirements please notify me during the first week of class so that appropriate accommodations can be made.

Cheating and Plagiarism: According to IU policy, academic dishonesty in any portion of the academic work for a course shall be grounds for awarding a grade of F for the entire course. You should note that any instance of cheating or plagiarism will result in a lowering of your term grade and a report sent to the office of Dean of Students. Lying (for example, a false excuse for absence) will be considered a category of cheating.

Course Records: Records for this course will be kept on file in my office for six months. Any inquiries concerning your course grade and materials should be made by December 2009.

CLASS SCHEDULE (SUBJECT TO CHANGE AS NEEDED)

WEEK ONE (January 21)

READING: *TBA*

IN-CLASS: Introductions—getting to know the relative backgrounds in music, etc. What is music? How did we get here?: An overview of music from the Renaissance to the end of the 20th Century and the Apollonian/Dionysian diametric in philosophical and aesthetic thought.

WEEK TWO (September 1 & 3)

The schedule has yet to be determined. Largely the class will follow a chronological timeline within various movements (impressionism, expressionism, futurism and mysticism, realism, surrealism, modernism and determinism, minimalism and post-modernism, pluralism, post-post modernism, etc.)

