DEREE COLLEGE SYLLABUS FOR: **3/0/3**
MU 3436 MUSICIAN IN CONTEXT

UK LEVEL:5
UK CREDITS:15

(Formerly: MU 3336 BEETHOVEN IN CONTEXT)
(Revised Fall 2022)

PREREQUISITES:	WP 1010 INTRODUCTION TO ACADEMIC WRITING WP 1111 INTEGRATED ACADEMIC WRITING AND ETHICS PH 1004 Character Education MU 2014 THEORY AND MUSICIANSHIP I (or the ability to read music)
CATALOG DESCRIPTION:	This course focuses on the methods and issues concerning historical biography in music. The life stories, music and legacy of creative musicians in the context of their times will be examined via case studies and research projects.
RATIONALE:	This course introduces students to diverse approaches to historical biography in music and the recognition of a range of issues, perspectives, judgements, interpretations, and biases involved in the construction of biographies and the assessment of creative work. The course builds on critical skills developed in Music History courses at Level 4 and is complementary to the Level 5 Researching and Writing about Music.
LEARNING OUTCOMES:	After successfully completing this course students should be able to: 1. Identify and discuss diverse approaches, ethical dimensions, and a range of problems and issues relevant to the evaluation of creative work and the construction of historical biography. 2. Examine and discuss a creative artist's life, legacy and development of musical style, within relevant cultural, social and historical contexts. 3. Develop writing characterized by reasoning and a close reading of evidence, citing diverse perspectives that shape, challenge or support the topic according to the rules of academic integrity. 4. Demonstrate improved skills of oral presentation and communication.
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the College, the following tools are used: • class lectures, seminars discussions and peer feedback; • oral/video presentations; • guided independent study; • homework assignments including: assigned readings and summaries, listening/score reading, and written homework assignments which are then reviewed in class; • office hours: students are encouraged to make full use of their instructor's office hours, where they can ask questions, see their assigned work results and/or go over lecture material; • use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements, and additional resources; • support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills.
ASSESSMENT:	**Summative:**

First assessment: Portfolio of written assignments and quizzes	30%
Final assessment: Research Topic Portfolio *10% Annotated bibliography (400-700 words)* *10% Introduction-thesis, structural outline (700-1000 words)* *10% Oral or video presentation of research topic findings (approx.30 minutes)* *70% Research paper final submission: (3,300-3,600 words with the final abstract and bibliography not included in the word count)*	70%

	Formative: Research topic portfolio draft for in class presentation and seminar discussion — 0 The Formative assessments aims to prepare students for Research Topic Portfolio Learning Outcomes 1,2 & 3 are assessed in the first assessment Portfolio Learning Outcomes 2, 3 & 4 are assessed in the Research Topic Portfolio *Students are required to resit failed assessments in this course.*
INDICATIVE READING:	**REQUIRED READING:** Cormac, Joanne, Introduction: Music and Biography 19th-Century Music, Volume 44, Issue 2: 2020, pp 61–66. https://doi.org/10.1525/ncm.2020.44.2.61 Gunn, Simon and Faire, Lucy eds., Research methods for history, Edinburgh: Edinburgh University Press, 2016. Roberts, Brian, Biographical research, Principles and Practice in Survey Research, Open University Press Buckingham · Philadelphia, 2002 Wiley, Christopher. "Musical Biography and the Myth of the Muse." Critical Music Historiography: Probing Canons, Ideologies and Institutions (2015): 251–61. Print. Wiley, Christopher. "Biography and Life-Writing (Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century)." The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century (2020): n. pag. Print. **RECOMMENDED READING**: Clayton, Martin, Herbert, Trevor & Middleton, Richard (ed.) *The Cultural Study of Music: A Critical Introduction*. Hoboken: Taylor & Francis. 2012. (or latest edition) Filstrup, Adriana C., "The Music in *His* Words: The Art of Sound and Folk in Louis Armstrong's Manuscript for *Satchmo: My Life in New Orleans*, "The Armstrong Story"" 2019. *CUNY Academic Works.* https://academicworks.cuny.edu/gc_etds/2983 Fine, Abigail, Beethoven's Mask and the Physiognomy of Late Style 19th-Century Music, 43 (3): 2020, pp 143–169. https://doi.org/10.1525/ncm.2020.43.3.143 Solomon, Maynard, Beethoven Schirmer Trade Books, New York. 2001
INDICATIVE MATERIAL:	**REQUIRED MATERIAL:** Scores and recordings of selected works **RECOMMENDED MATERIAL:** N/A
COMMUNICATION REQUIREMENTS:	Students will be expected to make use of a learning management system (Blackboard) and have an active ACG email account. All written work should follow current MLA standards for formatting, style and citation.
SOFTWARE REQUIREMENTS:	Microsoft Word or similar word processing program and Blackboard
WWW RESOURCES:	J.S. Bailey Library resources www.acg.edu/academics/library For Beethoven as a case study http://www.beethoven-haus-bonn.de/sixcms/detail.php?template=startseite_digitales_archiv_en http://imslp.org/wiki/Letters_%28Beethoven,_Ludwig_van%29 http://www.sjsu.edu/beethoven/collections_exhibit/archives/ http://americanbeethovensociety.org/ Further resources www.oxfordmusiconline.com (*The New Grove Online*) www.mmb.org.gr (*The Lilian Voudouri Music Library)*

	www.rilm.org (*International Repertory of Music Literature)* www.rism.org.uk *(International Repertory of Musical Sources)* www.jstore.org (*Digital archive of academic material*)
INDICATIVE CONTEN	**Historical Biography** • Biographical Methods • Life story considerations • Digital archives • Ethical dimensions • Critical concepts of interpretation: identity, power, race, ethnicity, gender, class, region, agency, representation, private, public, and other key analytic terms. **Case Studies: L. V. Beethoven and L. Armstrong** • Sources • Contexts: Musical, Cultural and Social Historical • Examination of approaches and problems to interpreting a life and creative work • The constructed 'image' of the creative artist in writing and visual arts • Musical style: inheritance and legacy: evaluating the creative impact and reception **The Research and Writing Process** • Finding your topic and formulating your research questions • Identifying key scholars in the academic discourse • Locating and critically evaluating primary and secondary source materials including books, articles, scores, selected recordings, video materials, portraits, photographs, letters, interviews, contemporary accounts, biographies, memoirs, documentaries, films, etc. • Developing an annotated bibliography • Writing the thesis • Utilizing primary sources and quotes • Organizing content and flow **The Oral Presentation**: • Purpose • A visual summary \ • Selected musical examples • The flow