

Assessing the Role of Music History in the General Studies Curriculum

AMS PITTSBURGH 2013

kburke@franklincollege.edu

 @kr_burke

C - S - U - M

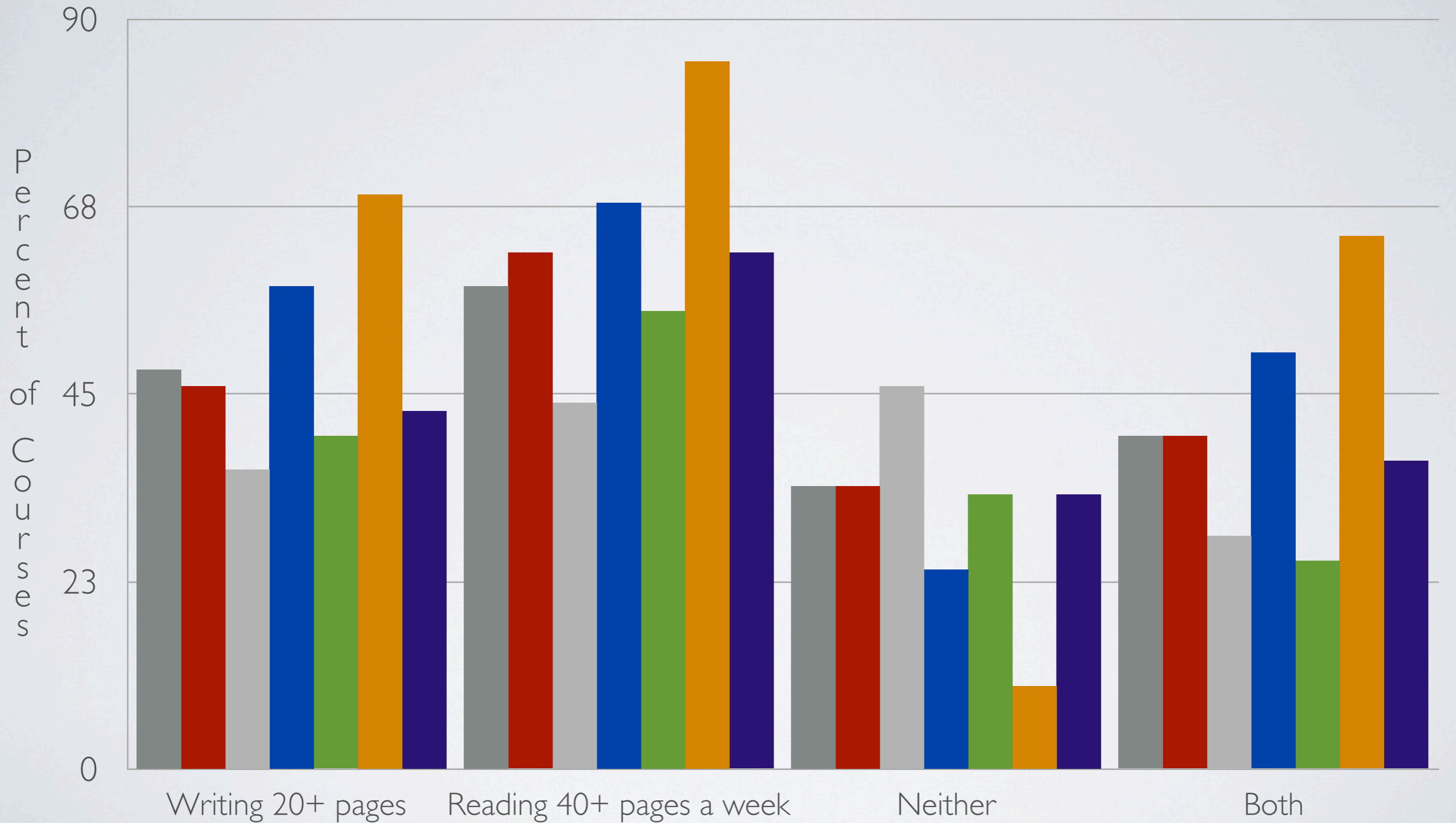
MUSIC



HISTORY

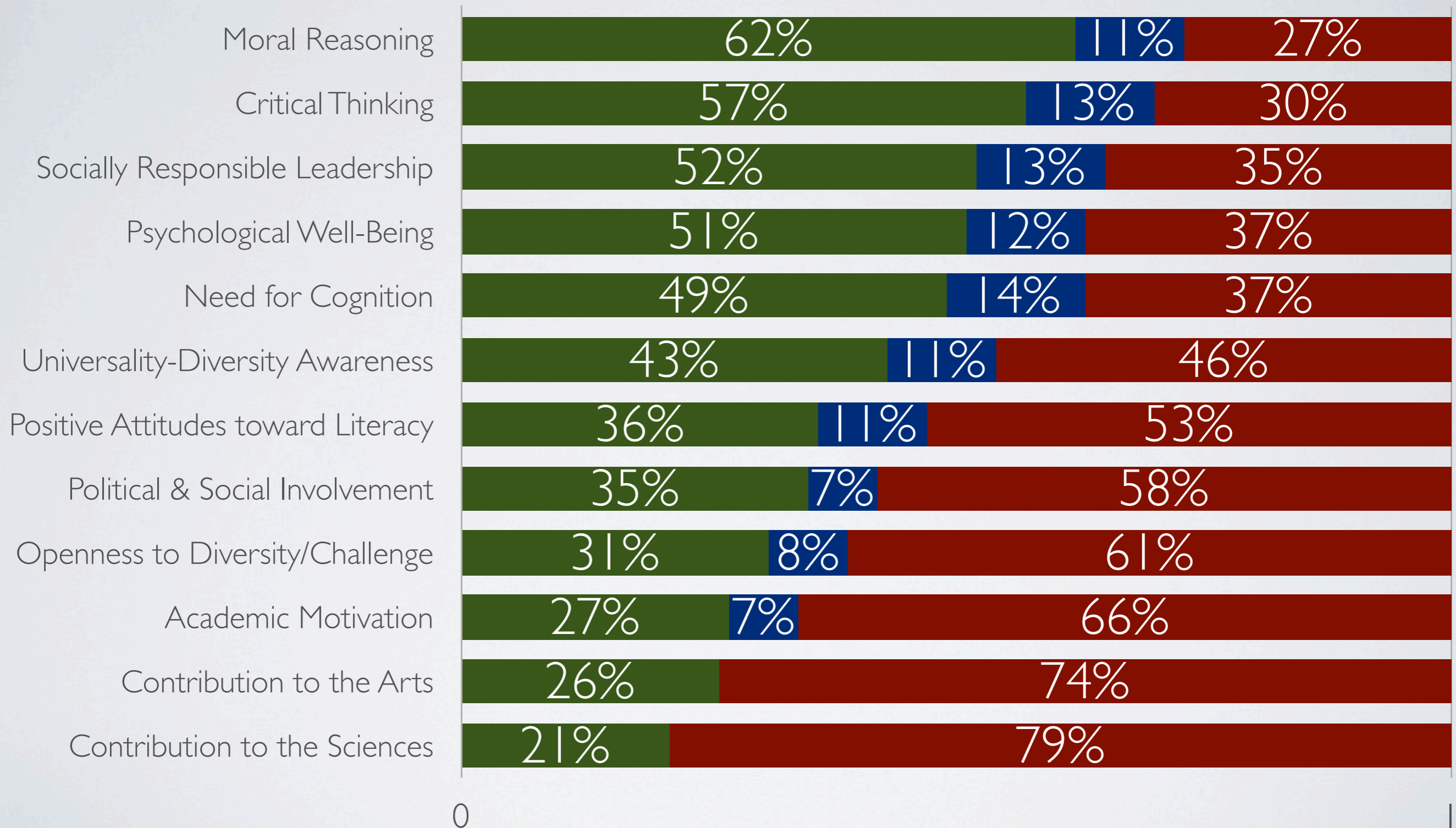
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CLA Reading and Writing Data

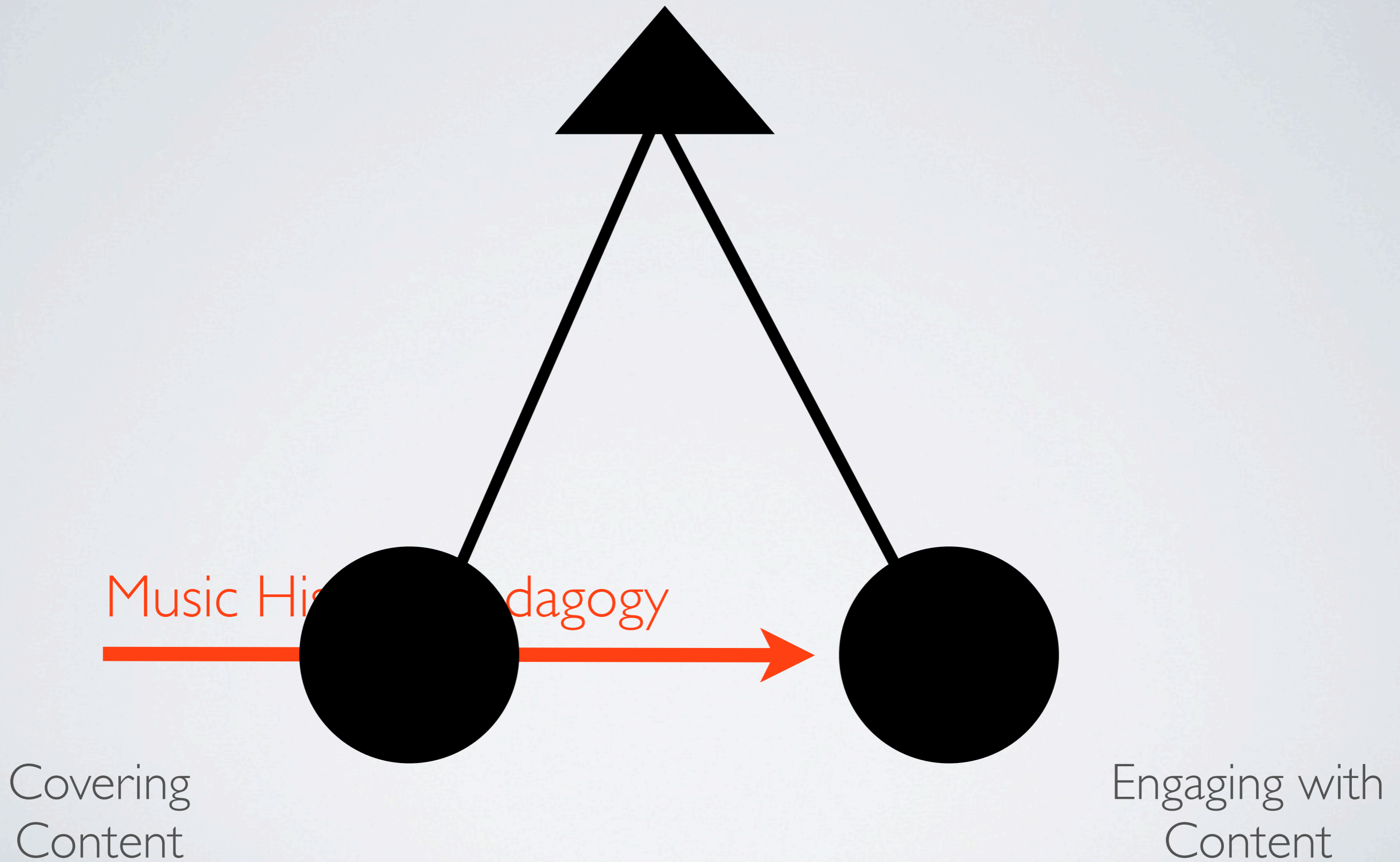


Wabash National Study Summary of Four-Year Change

■ Moderate/High Growth ■ Small Growth ■ No Growth/Decline



Music History Curriculum



AAC&U VALUE RUBRICS

Intellectual and Practical Skills

- Inquiry and Analysis
- Critical Thinking
- Creative Writing
- **Oral Communication**
- Reading
- Quantitative Literacy
- Information Literacy
- Teamwork
- Problem Solving

Personal and Social Responsibility

- Civic Knowledge and Engagement
- Intercultural Knowledge and Competence
- Ethical Reasoning
- Foundations and Skills for Lifelong Learning
- Global Learning

Integrative and Applied Learning

- Integrative and Applied Learning

AAC&U VALUE RUBRICS ORAL COMMUNICATION

- **Central message:** the main point/thesis/"bottom line"/"take-away" of a presentation. A clear central message is easy to identify; a compelling central message is also vivid and memorable.
- **Delivery techniques:** Posture, gestures, eye contact, and use of the voice. Delivery techniques enhance the effectiveness of the presentation when the speaker stands and moves with authority, looks more often at the audience than at his/her speaking materials/notes, uses the voice expressively, and uses few vocal fillers ("um," "uh," "like," "you know," etc.).
- **Language:** Vocabulary, terminology, and sentence structure. Language that supports the effectiveness of a presentation is **appropriate** to the topic and **audience**, grammatical, clear, and free from bias. Language that **enhances** the effectiveness of a presentation is also **vivid**, imaginative, and **expressive**.
- **Organization:** The grouping and **sequencing** of ideas and supporting material in a presentation. An organizational **pattern** that supports the effectiveness of the presentation reflects a purposeful choice among possible alternatives, such as a chronological pattern, a problem-solution pattern, and analysis-of-parts pattern, etc., that makes the content of the presentation **easier to follow** and more likely to accomplish its **purpose**.
- **Supporting material:** Explanations, examples, illustrations, statistics, analogies, **quotations** from relevant authorities, and other kinds of information or **analysis** that **supports** the principal ideas of the presentation. Supporting material is generally credible when it is **relevant** and derived from reliable and appropriate sources. Supporting material is highly credible when it is also vivid and varied across the types listed above (e.g., a **mix of examples**, statistics, and **references to authorities**). Supporting material may also serve the purpose of establishing the speaker's credibility.

SUPPORTING MATERIAL LEVELS

1 - Benchmark	Insufficient supporting materials (explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities) make reference to information or analysis that minimally supports the presentation or establishes the presenter's credibility/authority on the topic.
2 - Milestone	Supporting materials (explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities) make appropriate reference to information or analysis that partially supports the presentation or establishes the presenter's credibility/authority on the topic.
3 - Milestone	Supporting materials (explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities) make appropriate reference to information or analysis that generally supports the presentation or establishes the presenter's credibility/authority on the topic.
4 - Capstone	A variety of types of supporting materials (explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities) make appropriate reference to information or analysis that significantly supports the presentation or establishes the presenter's credibility/authority on the topic.

ASSIGNMENT SHEET AUDIT

~~Short Speech #2~~

Formal Address to the General Congregation before the 25th Session of the Council of Trent

Objective. To develop skills in proposing arguments, thinking critically about music, and engaging with cultural topics through **succinct and organized** oral presentation.

Directions. Read ~~Bernardino Cirillo's published "Letter to Ugolino Gualteruzzi" (1549)~~ and write a short speech arguing for the appropriate use of polyphonic music in the church mass. **Support your position by citing relevant passages from the primary source reading packet and the course anthology.** Here are some *suggested* readings:

Martin Luther, Foreword to *Wittemberg Gesangbuch* (1524)

Desiderius Erasmus, from *On Restoring the Harmony of the Church* (1533)

Jean Calvin, "Epistle to the Reader," *The Geneva Psalter* (1542)

Bernardino Cirillo, "Letter to Ugolino Gualteruzzi" (1549)

Rubrics. A "4" **Response** follows directions, is **highly organized**, clear in delivery, and original in thought. The speech addresses and engages the **historical** audience ~~appropriately~~ **authentically**. The author references ~~the reading~~ **a variety of supporting resources** properly, makes clever use of analysis and primary sources, and demonstrates a high level of critical thinking and persuasive writing. **Excellent.**

STUDENT SAMPLE AUDIT

Supporting
Material

Language

Organization

I come before you today to discuss the use of polyphony in worship and the impact that such music has on the congregation. Polyphony does not lend itself to good worship, nor is it the original music of the Catholic Faith. It is my belief that Polyphonic music should be restricted within the confines of the church.

3 Firstly, the people of the congregation do not find polyphony easy to hear or understand which makes them very passive during the service. The words of liturgical pieces overlap so often that it is hard to understand the sacred word embedded in them. Take, for example, the *L'homme Armé* mass of Guillaume DuFay. In the Sanctus, he has written three lines with different that are all sung at the same time in different rhythms. Consequently, upon hearing a jumbled message during mass, such as Regis's work, and not understanding one word, the people cannot adequately act as educated Catholics, which is a bad reflection upon the church.

3 3 Secondly, many Catholic officials agree with what I have said. Most notably, in 1323, His Holiness, Pope John the twenty-second, wrote in his *Docta sanctorum* that he believed the ars nova was too complex for worship and that the devotion to this music took away the meaning of the words. St. Augustine said in his *Confessions*, "it is not the singing that moves me but the meaning of the words when they are sung in a clear voice to the most appropriate tune... when I find the singing itself more moving than the truth which it conveys, I confess that this is a grievous sin". I ask you, are we not to listen to these wise minds?

Lastly, chant was originally written monophonically and therefore, should not be changed to please mortals. It should be used only to please God. If God had intended for there to be polyphony in worship, he would have sent more than one dove to His Holiness, Pope Gregory the first. Monophonic chants were originally used for telling the people of God's Word and were easy for all to understand. There was none of this cacophonous sound, only simplistic music that satisfied all people, noble or not.

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