

COURSE OUTLINE		
<b>TERM: Fall 2018</b>	<b>COURSE NO: JAZZ 400</b>	
<b>INSTRUCTOR:</b>	<b>COURSE TITLE: Interdisciplinary Seminar: Special Topics in Musicology</b>	
<b>OFFICE: LOCAL:</b> <b>E-MAIL:</b>	<b>SECTION NO(S):</b>	<b>CREDITS: 3.0</b>
<b>OFFICE HOURS:</b>		
<b>COURSE WEBSITE:</b>		

Capilano University acknowledges with respect the Lil'wat, Musqueam, Squamish, Sechelt, and Tsleil-Waututh people on whose territories our campuses are located.

### **COURSE PREREQUISITES**

Jazz 374 with grade of C or higher.

### **COURSE FORMAT**

4 instructional hours per week for 15 weeks.

### **CALENDAR DESCRIPTION**

Through score study, composition exercise, and research projects, students will develop analytical strategies for music of the post-common practice era. The course will address a variety of musical subjects from a theoretical point of view informed by historical and cultural context. Specific areas of focus will vary from semester to semester on the basis of instructor expertise, current developments in academic research, and student interests.

### **COURSE NOTE**

JAZZ 400 is an approved Culture and Creative Expression course for Cap Core requirements.

### **REQUIRED TEXTS AND/OR RESOURCES**

Auner, J. (2017). *Music in the Twentieth and Twenty-First Centuries*. New York: Norton.

Auner, J. (2017). *Anthology for Music in the Twentieth and Twenty-First Centuries*. New York: Norton.

### **COURSE STUDENT LEARNING OUTCOMES**

On successful completion of this course, students will be able to do the following:

- show through composition fluency in the harmonic and melodic languages of the twentieth century including impressionism, atonal expressionism, twelve tone serialism, and neo-classicism;
- identify, analyze and critique key developments in 20<sup>th</sup> century European art music within broader cultural and historical contexts and with reference to issues of identity, religion, gender, race, and class;

- compose short works that demonstrate understanding of the styles covered in the class;
- demonstrate the capacity for large-scale, independent research and analysis projects;
- communicate their research with others through multi-media oral presentations;
- write a research paper which will be useful in support of applications to graduate programs in musicology;
- apply to their research and writing the full range of theoretical and practical abilities acquired in the Jazz Studies program;
- direct their own research and writing.

Students who complete this Culture and Creative Expression course will be able to do the following:

- Engage in creative processes including conception, investigation, execution, and ongoing critical analysis
- Identify, analyze, and critique the elements of a form of expression using its specific vocabulary
- Assess the interaction among cultural frameworks, people, and the natural environment
- Explain or demonstrate the connection between various events, ideas, traditions, and belief systems and the modes in which they are artistically or culturally expressed

**COURSE CONTENT**

Musical analysis and composition will be used alongside traditional forms of academic research and discussion to investigate the key developments in European art music of the 20<sup>th</sup> century. In addition to the topics below, other subjects within the scope of the course may be added as appropriate in order to engage with changing scholarship in the field and the particular research interests of the students.

UNIT	Content
1	Post- Common Practice: an overview of the varied styles and approaches to composition from 1890-1920 in the context of the broader Modernist zeitgeist. Research proposals to be developed in this unit. Quiz #1.
2	A comparison of French, German, North and South American approaches to composition including the impacts of colonialism, nationalism, migration, and war. Composition #1.
3	New rhythmic approaches: impacts of cultural change and non-European music including Indonesian gamelan, Indian classical music, jazz, and rock. Composition #2.
4	Palimpsest: How so much of the “new” in 20 <sup>th</sup> century music was built upon the “old”. Quiz #2.
5	Post World War II: Special topics in post-war music. Presentation of student research projects.

**EVALUATION PROFILE**

Compositions (2 x 15%)	30%
Quizzes (2 x 10%)	20%
Research Project:	
Proposal	5%
Class Presentation	20%

Paper	25%
Total	100%

Compositions will be assigned in the style of significant composers from the historical periods in question. Quizzes will deal with elements of music theory related to composers studied and with issues of historical and cultural contexts of the music of the 20<sup>th</sup> century. The research project will be developed in consultation with the instructor. The project is meant to extend the student's knowledge and skill related to a specific area studied in the course. Projects should clearly demonstrate the student's understanding of relevant aspects of music theory and practice and also show the ability to interpret the musical content within broader cultural, political, social, and historical contexts.

### GRADING PROFILE

A+ = 90-100	B+ = 77-79	C+ = 67-69	D = 50-59
A = 85-89	B = 73-76	C = 63-66	F = 0-49
A- = 80-84	B- = 70-72	C- = 60-62	

### Incomplete Grades

Grades of Incomplete "I" are assigned only in exceptional circumstances when a student requests extra time to complete their coursework. Such agreements are made only at the request of the student, who is responsible to determine from the instructor the outstanding requirements of the course.

### Late Assignments

Late assignments will not be accepted except by prior arrangement with the instructor.

### Missed Exams/Quizzes/Labs etc.

Make-up exams are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crises. Some missed activities may not be able to be accommodated. Please consult with your instructor.

### Attendance

Students are expected to attend all classes and associated activities.

### English Usage

Students are expected to proofread all written work for any grammatical, spelling and stylistic errors. Instructors may deduct marks for incorrect grammar and spelling in written assignments.

### Electronic Devices

Students may use electronic devices during class for note-taking only.

### On-line Communication

Outside of the classroom, instructors will (if necessary) communicate with students using either their official Capilano University email or Moodle; please check both regularly. Official communication between Capilano University and students is delivered to students' Capilano University email addresses only.

## UNIVERSITY OPERATIONAL DETAILS

### Tools for Success

Many services are available to support student success for Capilano University students. A central navigation point for all services can be found at: <http://www.capilanou.ca/services/>

**Capilano University Security: download the [CapU Mobile Safety App](#)**

### Policy Statement (S2009-06)

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. These and other policies are available on the University website.

### Academic Integrity (S2017-05)

Any instance of academic dishonesty or breach of the standards of academic integrity is serious and students will be held accountable for their actions, whether acting alone or in a group. See policy S2017-05 for more information: <http://www.capilanou.ca/about/governance/policies/Policies/>

Violations of academic integrity, including dishonesty in assignments, examinations, or other academic performances, are prohibited and will be handled in accordance with the Student Academic Integrity Procedures.

**Academic dishonesty** is any act that breaches one or more of the principles of academic integrity. Acts of academic dishonesty may include but are not limited to the following types:

**Cheating:** Using or providing unauthorized aids, assistance or materials while preparing or completing assessments, or when completing practical work (in clinical, practicum, or lab settings), including but not limited to the following:

- Copying or attempting to copy the work of another during an assessment;
- Communicating work to another student during an examination;
- Using unauthorized aids, notes, or electronic devices or means during an examination;
- Unauthorized possession of an assessment or answer key; and/or,
- Submitting of a substantially similar assessment by two or more students, except in the case where such submission is specifically authorized by the instructor.

**Fraud:** Creation or use of falsified documents.

**Misuse or misrepresentation of sources:** Presenting source material in such a way as to distort its original purpose or implication(s); misattributing words, ideas, etc. to someone other than the original source; misrepresenting or manipulating research findings or data; and/or suppressing aspects of findings or data in order to present conclusions in a light other than the research, taken as a whole, would support.

**Plagiarism:** Presenting or submitting, as one's own work, the research, words, ideas, artistic imagery, arguments, calculations, illustrations, or diagrams of another person or persons without explicit or accurate citation or credit.

**Self-Plagiarism:** Submitting one's own work for credit in more than one course without the permission of the instructors, or re-submitting work, in whole or in part, for which credit has already been granted without permission of the instructors.

**Prohibited Conduct:** The following are examples of other conduct specifically prohibited:

- Taking unauthorized possession of the work of another student (for example, intercepting and removing such work from a photocopier or printer, or collecting the graded work of another student from a stack of papers);
- Falsifying one's own and/or other students' attendance in a course;
- Impersonating or allowing the impersonation of an individual;
- Modifying a graded assessment then submitting it for re-grading; or,
- Assisting or attempting to assist another person to commit any breach of academic integrity.

### **Sexual Violence and Misconduct**

All Members of the University Community have the right to work, teach and study in an environment that is free from all forms of sexual violence and misconduct. Policy B401 defines sexual assault as follows:

Sexual assault is any form of sexual contact that occurs without ongoing and freely given consent, including the threat of sexual contact without consent. Sexual assault can be committed by a stranger, someone known to the survivor or an intimate partner.

Safety and security at the University are a priority and any form of sexual violence and misconduct will not be tolerated or condoned. The University expects all Students and Members of the University Community to abide by all laws and University policies, including [B.401 Sexual Violence and Misconduct Policy](#) and [B.401.1 Sexual Violence and Misconduct Procedure](#).

**Emergencies:** Students are expected to familiarise themselves with the emergency policies where appropriate and the emergency procedures posted on the wall of the classroom.