

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

School of Music, Dance and Theatre

College/School Herberger Institute for Design and the Arts Department/School _____

Prefix: MH Number: 345 Title: Music in Renaissance Cities Units: 3
L

Course description: Examines the civic contexts for music from 15th-16th century Europe through analysis and discussion of style, composition, civic histories, and broader socio-cultural concepts.

Is this a cross-listed course? No If yes, please identify course(s): _____

Is this a shared course? No If so, list all academic units offering this course: _____

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: Humanities, Arts and Design core courses (HU) **Mandatory Review:** Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name Catherine Saucier E-mail Catherine.Saucier@asu.edu Phone (480) 965-5197

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Heather Landes  Date: 02/04/22

Chair/Director (Signature):

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories, and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances, and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of artwork and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of artwork and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised March 2021

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Submitted Documentation That Demonstrably Provides Evidence
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus and assigned readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, critical analysis, or creation of written, aural, or visual texts; and/or the critical analysis (not summary or memorization) of historical development of textual traditions.	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the critical analysis (not summary or memorization) of historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on demonstrable critical analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus and assigned readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus and assigned readings
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the demonstrable critical analysis of literature and the development of literary traditions	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
MHL	345 (previously 394)	Music in Renaissance Cities	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2. Concerns the interpretation, critical analysis, or creation of written, aural, or visual texts	In-class analysis of musical repertory and discussion of scholarship from varied disciplines (music history, art history, dance history, political history, urban studies, language studies). Students will also complete a Final Research Project (1,500 word research paper) focusing on critical analysis and interpretation of a musical composition, a description of a musical event, or a musically-related object.	During every class meeting students will analyze and interpret specific musical compositions from the perspective of the composer's musical choices and how those choices intersect with contemporaneous ideas, practices, and events (political, religious, artistic, literary, etc). See the assigned reading and repertory for each class meeting (syllabus, pp. 12-17). See also the description of the Final Research Project (syllabus, p. 4).
4b. Concerns aesthetic systems and values, especially in literature, arts, and design	Readings on artistic, dance, and literary styles. Students will also complete 4 Conceptual Thinking exercises focussing on the relevance of interdisciplinary concepts such as acoustic community (Post 1), technology (Post 2), multicultural contact zones (Post 3), and ghettoization (Post 4).	See the assigned readings by Garrioch (Aug 24), Van de Haar (Sept 23), Nevile (Sept 28), Gugliuzzo (Oct 14), Dursteler (Oct 26), and Ravid (Nov 4)--syllabus, pp. 12-16.
4c. Emphasizes aesthetic experience and creative process in literature, arts, and design	Readings examining the influence of art, ritual, and literature on the creation of music. Students will also complete 2 500-word Response Assignments focussing on case studies of local ritual and religious music in 15 th -century Bruges (Bloxam) and multilingualism in the song market of 16 th -century Venice (Van Orden).	See the assigned readings by Strohm and Nosow (Sept 2), Bloxam (Sept 7), McTaggart (Sept 23), McKinney (Oct 19), Donnelly (Oct 21), Van Orden (Oct 26), Fenlon (Nov 2), and Fenlon (Nov 9)--syllabus, pp. 12-16.
1. Emphasizes the study of values; the development of belief systems	Readings on political values and religious beliefs. Students will examine how these values and belief systems intersect with music.	See the assigned readings by Murray and Brown (Aug 26), Rubin (Sept 2), Glixon (Oct 28), Jutte and Harran (Nov 4), and Rosand (Nov 9)--syllabus, pp. 12-16.

MHL 394 (345)
Music in Renaissance Cities
Fall 2021
Class #92649 TTh 10:30-11:45 W121

Professor: Catherine Saucier

Office: E523

Phone: 965-5197

Email: Catherine.Saucier@asu.edu

Office Hours (in person or on Zoom <https://asu.zoom.us/j/5223936485>): TTh noon-1pm and by appointment. Please email Dr. Saucier to request a meeting outside of the scheduled office hour time.

TA: Richard Kennel

Office:

Email: rekennel@asu.edu

Office Hours: By appointment. Please email Richard to request a meeting time.

Required Reading Assignments –see Canvas (via MyASU)

Required Score Study –see Canvas (via MyASU)

Course Description

This course introduces students to the civic contexts for a variety of musics that developed in the most urbanized regions of fifteenth- and sixteenth-century Europe. Readings and discussion focus on case studies of three trade centers (Bruges, Antwerp, and Venice) which flourished as contact zones between diverse cultures, languages, and networks, and sponsored musical production for a variety of social groups and institutions: religious, mercantile, academic, and benevolent.

Enrollment Requirements

This course is open to all upper division music majors.

Course Objectives

Students will make interdisciplinary connections by examining music in conjunction with civic ritual, the visual arts and dance, religious symbolism, popular devotion, trade and technology, multilingualism, and various forms of sponsorship and government. Students will also develop an understanding of relevant musical genres and compositional techniques, terminology, and historical events. Through conceptual thinking and research, students will relate music from a Renaissance city to the present world.

Student Learning Outcomes

By the end of this course, students should be able to:

1-Accurately analyze, discuss, and contextualize a broad range of Renaissance musics using appropriate terminology.

- 2-Understand how to read critically, making connections between historical detail and broader interdisciplinary concepts.
- 3-Conduct independent research based on refereed publications.
- 4-Write about and verbally share their research findings.
- 5-Articulate their own insights effectively.

All course materials (readings, scores, glossary, assignment guidelines, study questions, and other study aids) are available on Canvas (accessible at MyASU).

Anti-Discrimination Statement

The Herberger Institute of Design and the Arts at Arizona State University upholds, values, and cherishes student and faculty diversity, no matter the circumstance. As members of the ASU community, we are charged with challenging injustices and social inequities of any kind through education. These values are an integral part of our standing as an institution and must be upheld by all members of the ASU community, including but not limited to all Herberger Institute of Design and the Arts staff, faculty and students. The call is clear and present at ASU for every member of our community to do their part in fostering a culture of Inclusive Excellence that contributes meaningfully to lasting equity for all. For students and faculty alike, this culture of Inclusive Excellence creates role models, broadens perspectives, combats negative stereotyping and enables artists, designers and makers of the 21st century to think creatively, critically and, above all, compassionately about our impact on the world at large.

This course and Arizona State University welcomes all students regardless of race/ethnicity, gender identities, gender expressions, sexual orientation, socio-economic status, age, disabilities, religion, regional background, Veteran status, citizenship status, nationality and other diverse identities that we each bring to class. Each of us bear intersectional perspectives that are born out of our backgrounds and identities, and each of us has a contribution to make towards our culture of Inclusive Excellence. As your instructor, Dr. Saucier expects that all students abide by the following community agreements:

- to bring a willingness to deeply inspect your own assumptions about the world, identifying areas in which you may need to unlearn implicit biases and behaviors
- to help others learn by respectfully voicing your thoughts and reactions, acknowledging that they are partial to and shaped by the way you make sense of the world
- to demonstrate a curious and eager inquiry into how others make sense of the world.

Diversity of experiences, backgrounds and opinions are essential to cultivating a rich academic environment which in turn strengthens our capacity to be ethical and empathetic creative-thinkers. Dr. Saucier aims for students of all backgrounds to be well served by this course and that the diversity students bring to this class be viewed as a resource, strength and benefit. The materials of this course, including readings and assignments, will reflect this commitment to diverse and inclusive knowledge. If a student feels that there has been a discrepancy between Dr. Saucier's teaching practices and the university's commitment to Inclusive Excellence, you are encouraged to discuss

your concerns directly with her. Dr. Saucier values your learning experience and welcomes all opportunities to enrich the efficacy of this course for all student groups. Here are resources available to all students to report incidents of bias, harassment, and other forms of discrimination inside and outside the classroom:

- Unsure of whether the concern you experience or witness falls under the criteria of bias, harassment, and other forms of discrimination? You can fill out the Herberger Institute Community of Care form at herbergerinstitute.asu.edu/caring describing the situation. One of the members of the Herberger Institute Behavioral Response Team will connect with you.
- Anyone who believes that they have been subjected to discrimination, harassment, or retaliation in violation of this policy, or who believes that this policy has been violated, should report the matter immediately to the [Office of University Rights and Responsibilities](#) or the [Dean of Students office](#) or directly fill out an [incident report](#).
- Unless a person is restricted by law from doing so, any employee who is informed of or has a reasonable basis to believe that [sexual harassment](#) has occurred, shall immediately [report](#) all information regarding the occurrence(s) to the Office of University Rights and Responsibilities or the Title IX Coordinator or the Dean of Students office.
- More reporting pathways are available to students on the [University's Prohibition Against Discrimination, Harassment, and Retaliation](#) policy page.

Assignments

All assignments are due on the date indicated on the syllabus.

Participation (10%)

4 Conceptual Thinking Posts (12%)

3 of 4 Synthesis & Reflection Assignments (18%)

2 Response Assignments (20%)

Midterm Research Project (15%)

Final Research Project (25%)

Grading Scale

A+ = 98-100; A = 93-97.9; A- = 90-92.9

B+ = 88-89.9; B = 83-87.9; B- = 80-82.9

C+ = 78-79.9; C = 70-77.9

D = 60-69.9

E = 0-59.9

All grades will be rounded to the nearest whole number. Grades that are on the border of a letter grade will be rounded up to the next letter grade. Grades will only be raised by 0.5%.

Study Questions

Dr. Saucier has created a set of study questions, posted on Canvas, to help guide students through the assigned readings. These questions are intended as an extra study tool, and

it's best to complete them on a weekly basis in conjunction with each reading. Study questions are optional and will not be graded, but note that these study question will appear on each Synthesis & Reflection assignment. Check them out!

Conceptual Thinking Posts (4)

These brief written exercises are intended to help students develop ideas for the Midterm and Final Research Projects and to facilitate class discussion. Responses should be posted on the Discussion Board on Canvas. Students are required to complete all 4 exercises. Posts must be each student's original work and should not be collaborative.

Synthesis & Reflection Assignments (3 of 4)

Four Synthesis & Reflection assignments focusing on study questions related to the assigned readings, terms, and score study are scheduled on the syllabus. **Only the 3 highest scores will count** for a combined total of 18% of the final grade. These assignments are self-paced and should be completed in conjunction with each unit. Students are free to consult the assigned readings and scores as well as their class notes.

Response Assignments (2)

Two written 500-word response assignments related to assigned readings are scheduled on the syllabus for a combined total of 20% of the final grade. Completed assignments should be submitted to Canvas by the due date and time. Late response assignments will not be accepted. Completed assignments must be each student's original work and should not be collaborative.

Midterm Research Project

Each student will conduct preliminary independent research on music in one Renaissance city of their choice not discussed in class. Students will share their initial research findings (based on two refereed publications) and explore potential connections to broader concepts in an in-class research sharing activity and in a written 750-word report submitted to Canvas. Guidelines, including a list of concepts, recommended cities, and publications, will be available on Canvas.

Final Research Project

Each student will conduct more in-depth independent research on one specific example of a Renaissance musical score, a description of a musical event, or a musically-related object and relevant aspects of its civic context. Students will connect their research findings to broader interdisciplinary concepts and will consider how their chosen Renaissance example is relevant to the present world in an in-class research sharing activity and in a written 1,500-word report submitted to Canvas. Guidelines, including research tips, will be available on Canvas.

Student Responsibilities

1-Each student is responsible for signing the attendance sheet at every class, and for keeping count of any unexcused absences. Failure to notify Dr. Saucier of a missed signature within 24 hours will jeopardize your attendance grade.

2-Students are expected to access all necessary course materials (especially readings and scores) in every class and to refrain from using laptops, cell phones, and other electronic devices for recreational use during class time. Please silence cell phones and pagers.

3-Students must check their ASU email account (...@asu.edu) regularly for important class information and reminders. All email correspondence will be sent to each student's ASU account. To activate your ASU email or to route it to an external address log on to MyASU and click on the Profile tab. Under Contact Details, click on the Email link.

4-Check the course website on Canvas (via MyASU) on a weekly basis for announcements and assignment guidelines.

5-Check <http://students.asu.edu/academic-calendar> for important dates regarding drop, add, and withdrawal. Students are responsible for withdrawing from the class, should they wish to do so.

Subject to Change

Dr. Saucier reserves the right to change portions of this syllabus (assignments, deadlines etc.) by verbal instructions during scheduled class time. The student is responsible for noting changes and acting accordingly. Grading and absence policies are not subject to change.

POLICIES and PROCEDURES

Attendance Policy

Attendance and participation for the duration of the class period is mandatory. **Each student is allowed 3 unexcused absences without penalty.** For each subsequent unexcused absence, your final grade will be lowered 1/3 grade (i.e. B to B-). Repeated tardiness and leaving class early will be recorded, and as a result, your final grade will be lowered. It is each student's responsibility to keep track of their absences.

To request an excused absence, contact Dr. Saucier by email at least 24 hours in advance, or as soon as possible in the case of an emergency. Absences will be excused for the following reasons: medical or family emergency, severe illness (with a signed doctor's note), religious observances/practices that are in accordance with ACD 304-04 "Accommodation for Religious Practices," university sanctioned events/activities that are in accordance with ACD 304-02 "Missed Classes Due to University-Sanctioned Activities" (with a signed letter from the faculty supervising the academic activity), and line-of-duty responsibilities in accordance with SSM 20-18 Accommodating Active Duty Military Personnel.

To be excused from class due to the observance of religious holidays, students should notify Dr. Saucier at the beginning of the semester. Students will be responsible for materials covered during their absence and should consult with Dr. Saucier to arrange reasonable accommodation for missed assignments.

Absence from class due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform Dr. Saucier early in the semester of upcoming scheduled

absences and immediately upon learning of unscheduled required class absences. Reasonable accommodation to make up missed assignments will be made. Consult Dr. Saucier BEFORE the absence to arrange for this accommodation.

Absence from class and missed assignments due to line-of-duty responsibilities apply to students who are members of the National Guard, Reserve, or other U.S. Armed Forces branch as well as spouses who are the guardian of minor children during line-of-duty activities. This policy does not excuse students from course responsibilities during their absence. Students should first notify the Pat Tillman Veterans Center of their activation and then discuss options with Dr. Saucier.

Instructor Absence Policy

Students should wait for an absent instructor 15 minutes in class sessions of 90 minutes or less, and 30 minutes for those lasting more than 90 minutes, unless directed otherwise by someone from the academic unit.

Incomplete Policy

The incomplete is not a routine process for successful completion of coursework. Rather, it is a limited academic exception intended to address situations where a student who has been doing acceptable work has experienced exceptional extenuating circumstances beyond the student's control preventing their timely completion of the course. In evaluating requests for incompletes, Dr. Saucier not only evaluates the nature of the stated extenuating circumstances and whether such circumstances were beyond the student's control, but also whether the student's record of performance in the class demonstrates the likelihood for successful completion of the remaining coursework. You can read more about the incomplete policy at:

<https://www.asu.edu/aad/manuals/ssm/ssm203-09.html>

Academic Integrity and Student Honor Code

The ASU student honor code affirms the commitment of ASU to uphold the values, principles, and ethics of academic integrity. All students are expected follow the code which states:

“We, the students of Arizona State University, have adopted this code as an affirmation of our commitment to academic integrity and our participation in ethical education. We embrace the duty to uphold ASU’s Honor Code, and in light of that duty, we promise to refrain from academic dishonesty. We pledge to act with integrity and honesty to promote these values among our peers. We agree to always abide by the Sun Devil Way and uphold the values of the New American University.”

Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Integrity Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action. Plagiarism is defined as deliberately passing off someone else's words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic

dishonesty that is in violation with the Student Code of Conduct will not be tolerated. Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), “[e]ach student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments.” This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

Dr. Saucier sanctions any incidents of academic dishonesty in her courses using University and HIDA guidelines. Should you have any question about whether or not something falls subject to this clause, feel free to contact Dr. Saucier or review the university policy on academic integrity at the above link. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

Copyright

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. The course content, including lectures and other handouts, is copyrighted material. Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course (see ACD 304–06, “Commercial Note Taking Services” for more information). **THIS CONTENT IS PROTECTED AND MAY NOT BE SHARED, UPLOADED, SOLD, OR DISTRIBUTED.**

Threatening or Disruptive Behavior

Self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class. Threatening, violent, or disruptive behavior will not be tolerated in this class, and will be handled in accordance with ASU policy (SSM 104-02). For more information please visit: <https://eoss.asu.edu/dos/srr/PoliciesAndProcedures> and <https://eoss.asu.edu/dos/safety/ThreateningBehavior>.

Withdrawal

If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You will not be automatically withdrawn and unless you are officially withdrawn from the course you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered course unless enrollment is officially cancelled during the 100% refund period. Please visit the Academic Calendar to review the withdrawal deadlines for this semester. For more information on Drop/Add and Withdrawal visit:

<https://students.asu.edu/drop-add>

Special Accommodations

Dr. Saucier will make any reasonable adaptations for limitations due to any disability documented with the DRC, including learning disabilities. Please contact Dr. Saucier during office hours or by appointment to discuss any special needs you may have. You must contact the Disability Resource Center to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/#> ; Phone: (480) 965-1234; TDD: (480) 965-9000). Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Students should contact the Disability Resource Center on the campus that your class is being held. Campus-specific location and contact information can be found on the DRC website. DRC offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the DRC website for eligibility and documentation policies (<https://eoss.asu.edu/drc>). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me as soon as possible so that your needs can be addressed effectively.

Title IX and Mandated Reporter Policy

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, Dr. Saucier is obligated to report any information she becomes aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

Policy on Sexual Discrimination

Policy on sexual discrimination as described in ACD 401, "Prohibition Against Discrimination, Harassment, and Retaliation", including the fact that the instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual discrimination. Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

Students are responsible for reviewing and complying with all ASU policies, including the following:

Computer, Internet, and Electronic Communications Policy:

<http://www.asu.edu/aad/manuals/acd/acd125.html>

Missed Classes Due to University Sanctioned Activities:

<http://www.asu.edu/aad/manuals/acd/acd304-02.html>

Accommodations for Religious Practices:

<http://www.asu.edu/aad/manuals/acd/acd304-04.html>

Accommodations for Line-of-Duty Responsibilities:

[SSM 20-18 Accommodating Active Duty Military Personnel](#)

Musicology/History/Art History Books on Reserve in the Music Library

(<https://lib.asu.edu/access/reserves> and through Canvas— see ASU Library Reading Lists)

Bisaha, Nancy. *Creating East and West: Renaissance Humanism and the Ottoman Turks* (University of Pennsylvania Press, 2004) [ASU Library online access]

Brown, Andrew, and Jan Dumolyn. *Medieval Bruges* (Cambridge University Press, 2018) [DH811 .B8 M43 2018]

Busse Berger, Anna Maria and Jesse Rodin, eds. *The Cambridge History of Fifteenth-Century Music* (Cambridge University Press, 2015) [ML172 .C33 2015]

Carter, Tim. *Music in Late Renaissance and Early Baroque Italy* (B.T. Batsford, 1992) [ML290.2 .C37x 1992]

Feldman, Martha. *City Culture and the Madrigal at Venice* (University of California Press, 1995) [ML2633.8 .V46 F4 1995 and ASU Library online access]

Fenlon, Iain. *The Renaissance: From the 1470s to the End of the 16th Century* (Prentice Hall, 1989) [ML172 .R44 1989]

Fenlon, Iain, and Richard Wistreich, eds. *The Cambridge History of Sixteenth-Century Music* (Cambridge University Press, 2019) [ML172 .C3307 2019]

Glixon, Jonathan. *Honoring God and the City: Music at the Venetian Confraternities, 1260-1806* (Oxford University Press, 2003) [ML290.8 .V26 G55 2003 and ASU Library online access]

Howard, Deborah, and Laura Moretti, eds. *Sound and Space in Renaissance Venice:*

- Architecture, Music, Acoustics* (Yale University Press, 2009)
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- Kottick, Edward. *A History of the Harpsichord* (Indiana University Press, 2003)
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- McGee, Timothy, ed. *Instruments, Ensembles, and Repertory 1300-1600: Essays in Honour of Keith Polk* (Brepols, 2013) [ML172 .I56 2013]
- Nosow, Robert. *Ritual Meanings in the Fifteenth-Century Motet* (Cambridge University Press, 2012) [ML3275 .N65 2012]
- Ostrem, Eyolf, and Nils Holger Petersen. *Medieval Ritual and Early Modern Music: The Devotional Practice of Lauda Singing in Late-Renaissance Italy* (Brepols, 2008)
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- Polk, Keith. *Tielman Susato and the Music of his Time: Print Culture, Compositional Technique and Instrumental Music in the Renaissance* (Pendragon Press, 2005)
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- Strohm, Reinhard. *Music in Late Medieval Bruges* (Clarendon Press, 1985)
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Textbooks and Anthologies on Reserve (<https://lib.asu.edu/access/reserves> and through Canvas—see ASU Library Reading Lists)

- Atlas, Allan. *Renaissance Music: Music in Western Europe, 1400-1600*. W. W. Norton, 1998. [ML172 .A84 1998]
- Anthology of Renaissance Music*, ed. Allan Atlas. W. W. Norton, 1998.
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- Brown, Howard, and Louise Stein. *Music in the Renaissance*, 2nd ed. (Upper Saddle River, NJ: Prentice Hall, 1999) [ML172 .B86 1999]
- Freedman, Richard. *Music in the Renaissance*. W. W. Norton, 2013.
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- Fuller, Sarah. *The European Musical Heritage, 800-1750*. McGraw-Hill, 2006.
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- Strohm, Reinhard. *The Rise of European Music, 1380-1500*. Cambridge University Press, 1993. [ML240.2 .S87 1993]

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Randel, Don M., ed. *The Harvard Dictionary of Music*. 4th ed. Cambridge, MA:
Belknap Press of Harvard University Press, 2003.
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Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London:
Macmillan, 2001) [ML100 .N48 2001 (reference)] and Grove Music Online
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<https://www-oxfordreference-com.ezproxy1.lib.asu.edu>

Scores and Streamed Recordings (<https://lib.asu.edu/access/reserves> and through
Canvas—see ASU Library Reading Lists)

SCHEDULE OF CLASSES AND ASSIGNMENTS

Aug 19 –Introduction; Music and Place

Aug 24 –Music in a Civic Context

Reading for Discussion:

-Grove Music Online, “Soundscape”

-David Garrioch, “Sounds of the City: The Soundscape of Early Modern European Towns,” *Urban History* 30 (2003), pp. 5-6, 10-14

-Leeman Perkins, “Music in the Urban Context” (1999), pp. 125-128

+ Conceptual Thinking Post 1 due Aug 24, 10:30am

UNIT I—Civic Musics in the Low Countries: Bruges and Antwerp

Aug 26 –Bruges I: Civic and Courtly Public Ceremonies

Reading (Reference):

-Oxford Dictionary of the Renaissance, “Bruges”

Reading for Discussion:

-Richard Freedman, *Music in the Renaissance* (2013), pp. 73-74

-James Murray, “The Liturgy of the Count’s Advent in Bruges, from Galbert to Van Eyck” (1994), pp. 137-138, 141, 143, 146-148

-Andrew Brown, “Bruges and the Burgundian “Theatre State” (1999), pp. 573-576, 587-588

Aug 31 –Bruges II: Civic and Courtly Songs

Reading for Discussion:

-Howard Brown and Louise Stein, *Music in the Renaissance* (1999), pp. 23-25, 27-28

-Yolanda Plumely, “French Lyrics and Songs for the New Year” (2015), pp. 374, 382-384

Scores:

-Guillaume Du Fay, *Ce jour de l’an* (chanson)

-Guillaume Du Fay, *Bon jour bon mois* (chanson)

-Thomas Fabri, *Ach Vlaendere vrie* (chanson)

Sept 2 –Bruges III: Intersections between the Visual Arts and Music

Reading for Discussion:

-Miri Rubin, *Mother of God: A History of the Virgin Mary* (2009), pp. xxi-xxii, 289-292

-Reinhard Strohm, *Music in Late Medieval Bruges* (1985), pp. 1-2

-Robert Nosow, *Ritual Meanings in the Fifteenth-Century Motet* (2012), pp. 105-106, 143-146, 162-166

Optional Reading:

-Reinhard Strohm, “Music, Ritual, and Painting in Fifteenth-Century Bruges” (1994), pp. 30, 33, 38-39

Artwork:

-Master of the Legend of St. Lucy, *Coronation of the Virgin*

-Rogier van der Weyden, *Madonna in Red*

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Scores:

- Ave regina caelorum* (antiphon)
- Walter Frye, *Ave regina caelorum* (motet)
- Jacob Obrecht, *Ave regina caelorum* (motet)
- Anonymous, *O pulcherrima mulierum* (motet)

Sept 7 –Bruges IV: Mass Music for the City’s Patron SaintReading for Discussion:

- Richard Freedman, *Music in the Renaissance* (2013), pp. 59-62, 66-67
- Jennifer Bloxam, Obrecht Mass website <http://www.obrechtmass.com> — visit the following links under Explore the Era: Donaes de Moor, Adriane de Vos, Jacob Obrecht, De Moor Almshouse, St Donatian, Foundation Document, Choirbooks of Obrecht’s Mass, Cappella Pratensis

Scores:

- Jacob Obrecht, *Missa de Sancto Donatiano* (mass)

+ Response Assignment 1 due Sept 7, 10:30am

Sept 9 –Research Workshop I (Research Tools, Choosing a Topic)

+ Synthesis & Reflection 1 due Sept 12, 11:59pm

Sept 14 –Individual meetings to discuss research topics**Sept 16** –Individual meetings to discuss research topics**Sept 21** –Antwerp I: Music and the Book MarketReading (Reference):

- Oxford Dictionary of the Renaissance, “Antwerp”

Reading for Discussion:

- Freedman, *Music in the Renaissance* (2013), pp. 150-151, 167-169
- Kristine Forney, “Sixteenth-Century Antwerp” (1989), pp. 361-364, 367-371
- Kristine Forney, “New Insights into the Career and Musical Contributions of Tielman Susato” (2005), pp. 1-6, 9-10

Scores:

- André Pevernage, *Louange de la ville d’Anvers* (chanson)

+ Conceptual Thinking Post 2 due Sept 21, 10:30am

Sept 23 –Antwerp II: Tielman Susato’s Prints and Songs, French vs. DutchReading for Discussion:

- Timothy McTaggart, “Susato's Musyck Boexken I and II: Music for a Flemish Middle Class” (1997), pp. 307-309, 316-321, 326-327
- Alisa van de Haar, “Chambers of Rhetoric” (2019), pp. 286-290, 296-299, 329

Scores:

- Tielman Susato, *Myns liefkens bruyn ooghen* (liedeken)
- Swillart, *Myns liefkens bruyn ooghen* (liedeken)

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- Tielman Susato, *Int midden van den meye* (liedeken)
- Anonymous, *Het clopten een vrouwen* (zotte liedeken)
- Josquin Baston, *Een gilde heeft* (zotte liedeken)

Sept 28 –Antwerp III: Tielman Susato, Instrumental Music, and Dance

Reading for Discussion:

- Jennifer Nevile, “Dance and Identity in Fifteenth-Century Europe” (2011), pp. 231-233, 240-243
- Keith Polk, “Susato and Instrumental Music in Flanders in the Sixteenth Century” (2005), pp. 61-62, 68-75, 94-100

Scores:

- Tielman Susato, *Die Herrin* (pavane)
- Tielman Susato, *Die Herrin* (galliard)
- Tielman Susato, *Mein Verlangen* (basse danse)
- Tielman Susato, *Mohrentanz* (basse danse)
- Tielman Susato, *Hoboecken dans* (branle)
- Tielman. Susato *Pass et Medio* (passamezzo)

Sept 30 –Antwerp IV: Musical Instruments and Education

- Kristine Forney, “A Proper Musical Education for Antwerp's Women” (2010), pp. 84-88, 106-109

Scores:

- Orlande de Lassus, *Susanna ung jour* (chanson)

+ Synthesis & Reflection 2 due Oct 3, 11:59pm

Oct 5 –Research Q&A

Oct 7–Midterm Research Sharing Activity

+ Midterm Research Project due

Oct 12 – Fall break!

UNIT 2—Inner and Inter Urban Networks: Venice and the Mediterranean

Oct 14 –Venice I: Sonic Diversity and Music Celebrating the Defeat of the Turks

Reading (Reference):

- Oxford Dictionary of the Renaissance, “Venice”

Reading for Discussion:

- Elina Gugliuzzo, “Sea Power and the Ottomans in the Early Modern Mediterranean World” (2018), pp. 79-80
- Richard Freedman, *Music in the Renaissance* (2013), p. 233
- Iain Fenlon, “‘Other’ Musics in Sixteenth-Century Venice” (2012), pp. 461-463, 473-474
- Iain Fenlon, “Orality and Print: Singing in the Street in Early Modern Venice” (2016), pp. 81-83, 89-92

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Scores:

-Andrea Gabrieli, *Felice d'Adria* (madrigal) = Alexander Street Press ASU online = The Madrigal in Venice

-Andrea Gabrieli, *Asia felice hor ben posso* (madrigal)

+ Conceptual Thinking Post 3 due Oct 14, 10:30am

Oct 19 –Venice II: Madrigals and Venetian Literary CirclesReading for Discussion:

-Richard Freedman, *Music in the Renaissance* (2013), pp. 113-114, 182

-Timothy McKinney, “Crosscurrents of Venetian Style and Patronage” (2012), pp. 73-75, 77-79, 86-87

Scores:

-Adrian Willaert, *Aspro core* (madrigal)

-Adrian Willaert, *Liete e pensose* (madrigal)

-Adrian Willaert, *Ne l'amar'e fredd'onde* (madrigal)

Oct 21 –Venice III: Venetian Dialect Madrigals, Theatre, and Social NetworksReading (Reference):

-Grove Music Online, “Antonio Molino” and “Andrea Calmo”

Reading for Discussion:

-Stathis Birtachas, “*Stradioti, Cappelletti, Compagnie or Milizie Greche: ‘Greek’ Mounted and Foot Mercenary Companies in the Venetian State*” (2018), pp. 325-328, 338-339

-Daniel Donnelly, “Language, Style, and Subgenre in Venetian-Language Polyphony” (2018), pp. 441, 443-446, 452-458

-Philip Weller, “Renaissance Musician Networks and Print Culture in Venice: The Case of Willaert, Gabrieli, Molino, and their Friends” (2017), pp. 261-262, 267-272, 274, 276-277

Scores:

-Andrea Gabrieli, *Saranda volde (greghescha)*

-Andrea Gabrieli, *Sassi, palae, sabbion (greghescha)*

-Andrea Gabrieli, *Dionorea vien te priego (giustiniana)*

-Andrea Gabrieli, *Ancor che col partire (giustiniana)*

Oct 26 –Venice IV: Multilingualism in the Venetian Song MarketReading for Discussion:

-Eric Dursteler, “Language and Identity in the Early Modern Mediterranean” (2014), pp. 35-39, 47

-Kate Van Orden, “Music as a Sonic Record: Toward a Geography of Sixteenth-Century Vernaculars” (2019), pp. 26-29, 32, 35-38, 40-42

Scores:

-Pierre Passereau, *Il est bel et bon* (chanson)

-Clément Janequin *Les cris de Paris* (chanson)

-Orazio Vecchi, *O Messir* (madrigal comedy)

+ Response Assignment 2 due 10:30am

Oct 28 –Venice V: Venetian Confraternities, Nunneries, Processions, and Lauda Singing
Reading for Discussion:

-Jonathan Glixon, “Music at Parish, Monastic, and Nunnery Churches and at Confraternities” (2017), pp. 45-49, 55-57, 59, 61-62, 75-76

-Jonathan Glixon, “The Polyphonic Laude of Innocentius Dammonis” (1990), pp. 19-20, 24-25, 30, 38-39, 41-43

Scores:

-Innocentius Dammonis, *O madre del signore* (lauda)

-Innocentius Dammonis, *O gloriosa vergine Maria* (lauda)

+ Synthesis & Reflection 3 due Oct 31, 11:59pm

Nov 2 –Venice VI: Civic Ceremonies and Music for St Mark

Reading for Discussion:

-Richard Freedman, *Music in the Renaissance* (2013), pp. 68-70, 238-239

-Iain Fenlon, “Magnificence as Civic Image: Music and Ceremonial Space in Early Modern Venice” (2001), pp. 28-36

Scores:

-Adrian Willaert, *Laudate pueri Dominum* (polychoral psalm)

-Giovanni Gabrieli, *Deus qui beatum Marcum* (polychoral motet)

-Giovanni Bassano, *Deus qui beatum Marcum* (polychoral motet)

-Giovanni Bassano, *O rex glorie, qui beatum Marcum evangelistam* (motet)

Nov 4 –Venice VII: Music and Musicians in the Jewish Ghetto

Reading for Discussion:

-Benjamin Ravid, “Excursus I: The Venetian Ghetto in Historical Perspective” (1988), 279-283

-Daniel Jütte, “The Place of Music in Early Modern Italian Jewish Culture” (2015), pp. 54-57

-Don Harrán, “Jewish Musical Culture: Leon Modena” (2001), pp. 211-219, 224-230

Source Readings:

-Leon Modena’s prefatory statements to Rossi’s *Songs of Solomon*

-Giulio Morosini’s description of musical performances in a Spanish synagogue in Venice (1628)

+ Conceptual Thinking Post 4 due Nov 4, 10:30am

Nov 9 –Venice VIII: Venice Idealized, Venetians as a Chosen People

Reading for Discussion:

-David Rosand, *Myths of Venice: The Figuration of a State* (2001), pp. 6-7, 10-13

-Iain Fenlon, “Music, Ritual, and Festival: The Ceremonial Life of Venice” (2017), pp. 125, 141-144, 147-148

-Iain Fenlon, “Old Testament Motets for the War of Cyprus (1570-1571)” (2008), pp. 71-77, 80-81

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Scores:

-Andrea Gabrieli, *Benedictus Dominus Deus Sabaoth* (polychoral motet)

-Giovanni Croce, *Percussit Saul* (polychoral motet)

-Bassano, *Beata virgo et martyr Iustina* (motet)

Nov 11 –Veteran’s Day

+ Synthesis & Reflection 4 due Nov 14, 11:59pm

Nov 16 –Research Workshop II (Finding Examples, Narrowing Topic, Outlining)

Nov 18 –Research Workshop III (Citations, Formatting)

Nov 23 –Individual meetings to discuss Final Research Project

Nov 25 –Thanksgiving Holiday

Nov 30 –Final Research Project Sharing Activity

Dec 2 –Final Research Project Sharing Activity

+ Final Research Project due Dec 3, 11:59pm