## New Course  SB MUS-T 390

### Course Request Key Fields

<p>| | | |</p>
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<tr>
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<tbody>
<tr>
<td>1</td>
<td>Requesting Campus:</td>
<td>SB-South Bend</td>
</tr>
<tr>
<td>2</td>
<td>Matching Course:</td>
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</tr>
<tr>
<td>3</td>
<td>School:</td>
<td>ARTS-E. M. Raclin Sch of the Arts</td>
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<tr>
<td>4</td>
<td>Subject:</td>
<td>MUS-Music</td>
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<tr>
<td>5 a</td>
<td>Course Number:</td>
<td>T-390</td>
</tr>
<tr>
<td>5 b</td>
<td>Has course number been reserved with, <a href="mailto:SES-CourseCatalog@exchange.iu.edu">SES-CourseCatalog@exchange.iu.edu</a>, Student Enrollment Services?</td>
<td>Yes</td>
</tr>
<tr>
<td>6</td>
<td>Credit Type:</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>7</td>
<td>Is this a Purdue Course?</td>
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</tr>
<tr>
<td>8 a</td>
<td>Course Title</td>
<td>Literary and Intellectual Traditions</td>
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<tr>
<td>8 b</td>
<td>Recommended Abbreviation (30 characters including spaces):</td>
<td>LITERARY &amp; INTELLECTL TRADITNS</td>
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### Course Catalog Attributes

<p>| | | |</p>
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<tbody>
<tr>
<td>9</td>
<td>Academic Career:</td>
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<tr>
<td>10</td>
<td>Effective Term (anticipated):</td>
<td>Fall 2011</td>
</tr>
<tr>
<td>11</td>
<td>Credit Hours:</td>
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<tr>
<td>12</td>
<td>Contact Hours:</td>
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<tr>
<td>13</td>
<td>Is S-F grading approval being requested?</td>
<td>No</td>
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<tr>
<td>14</td>
<td>Is variable title approval being requested?</td>
<td>Yes</td>
</tr>
<tr>
<td>15</td>
<td>Prerequisites/Corequisites (Information Only):</td>
<td>P: MUS-A190, ENG-W131</td>
</tr>
<tr>
<td>16</td>
<td>Course Description:</td>
<td>This course will explore how music and other art forms interact in a multidisciplinary way. The course will involve the study of contrasting examples from different art forms as well as the connections between different styles and periods among these multidisciplinary works.</td>
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### Course Attributes for Scheduling

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<tr>
<td>17</td>
<td>Equivalent Courses:</td>
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<tr>
<td>18 a</td>
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<td>18 b</td>
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<td>18 c</td>
<td>Total Career Completions Allowed:</td>
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<td>Allow multiple enrollments in term?</td>
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<td>19 b</td>
<td>Additional component(s) that apply:</td>
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<tr>
<td>20</td>
<td>Instruction Mode (select all that apply):</td>
<td>Face-To-Face</td>
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<tr>
<td>21</td>
<td>Instructor Name:</td>
<td>Muniz, Jorge</td>
</tr>
<tr>
<td>22</td>
<td>Estimated Enrollment:</td>
<td>30</td>
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</tbody>
</table>
### Additional Course Information

| 23 | Estimated Enrollment Percent Expected to be Graduate Students: | 0 |
| 24 | Frequency of Schedule: | Once Per Year |
| 25 | Course Typically Offered: | Fall Term |
| 26 | Will this course be required for majors? | No |

### Justification for New Course

The Music program already has a MUS-T190, Literary and Intellectual Traditions. However, it is stated that at least one course in the core of Gen. Ed. should be at 300-level. Having a MUS-T390 will be the first 300-level core gen. ed. course in music.

### Overlap

| 28a | Does this course overlap with existing courses? | No |
| 28b | Please explain: |
| 28c | Have you contacted the appropriate department, school, etc. affected by the overlap? |

### Library

| 29 | Are the necessary reading materials currently available in the appropriate library? | Yes |

### Special Fee

| 30 | Do you anticipate this course will require a special fee? (Information Only) | No |

### Essential Syllabus Information

**ESI 1.**

**Course Content:**

1. Understanding from an aesthetic and technical (both musical and literary) how literature and music interact to create a new work.
2. The study of these interactions is done through the analysis in depth of several works of literature and their music counterparts.
3. The works included in this course come from various traditions; the study will also emphasize the diversity of backgrounds of composers and writers.
4. The study of these works will also focus on the differences in genre (poetry, prose, and drama) and how composers have approached to these genres differently.

**ESI 2.**

**Representative Bibliography or Resources:**

The representative bibliography is presented in the attached detailed syllabus.
### ESI 3. Teaching and Learning Methods:

This course is designed around the different ways in which Music and Literature have interacted in different eras. To better express these relations, students will focus on three different modules: Poetry and Music, Prose and Music, and Drama and Music. Each module has been designed with the perspective on focusing on different works, all presented from a historical point of view. The poetry unit will begin by discussing an excerpt from Aristotle's Poetics in order to establish mimesis as a common characteristic of both arts. It will proceed to a broader discussion of the powers ascribed to music by various poets and writers throughout history, focusing on particular excerpts spanning from Ovid’s Metamorphoses through Walt Whitman; finally, it will include discussion of the "musical" aspects of the written word, including meter (rhythm), alliteration, onomatopoeia, and text painting. The poetry unit will focus primarily on musical works inspired by literary creations and the ways in which composers interpret literary characters or events. The primary foci will include 1001 Arabian Nights and Rimsky-Korsakov’s Scheherazade, Don Quixote and Strauss in Prose (program music). Finally, our drama unit will study discuss Oedipus Rex (Sophocles and Stravinsky), Shakespeare in Music (excerpts from A Midsummer Night’s Dream, The Tempest, and Romeo and Juliet) and will end with a more in-depth analysis relating Shakespeare’s Othello to Verdi’s Otello. Assignments will involve specific readings of these works as well as selections of two works of aesthetics (Aristotle and Stravinsky) on the Poetics of Music and selections of two works by Richard Wagner (The Art-Work of the Future and Opera and Drama). Two class debates will center around these readings and their implications in 20th-Century and Contemporary art.

### ESI 4. Learning Outcome/Objectives:

Because there are two courses with two different populations combined in this project, each body of students (English and Music) will learn from the other by meaningful exchange of ideas in the common session in the second meeting of the week. In the first meeting, each instructor will emphasize their discipline and how other art-forms have interacted and shaped their own discipline. During the second meeting, the combined class will have the chance of discuss and debate these interactions by looking at each specific piece of work. For example, in the first meeting of the week, ENG-T390 students focused more on the literary qualities of Shakespeare’s Othello, while looking at Verdi-Boito’s literary and musical approach to this play. Students in MUS-T390 study in depth the musical qualities and analysis of sections of Verdi’s Otello, as well as how it relates to Shakespeare’s Othello. During the second meeting of the week, both classes will discuss in class their perspectives on how Verdi created a new art form, which is not any more Shakespeare’s, and the same time it keeps many aspects of the structure and dramatic arc of the original play. Although the course(s) focus mostly on the disciplines of Music and Literature, we are including two guest artists presentations; one on architecture, proportion, and art and another one on multidisciplinary artwork, in the spirit of illustrating other forms of collaboration among different artists.

### ESI 5. Learning Assessment:

A series of short papers, a midterm exam, class participation in debates, as well as a final paper will serve to assess the course.

### South Bend Campus Specific Questions

<p>| SB1 | Does this course satisfy General Education requirements? | Yes |</p>
<table>
<thead>
<tr>
<th>SES 1.</th>
<th>Course ID:</th>
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<tr>
<td>SES 2.</td>
<td>Remonstrance List:</td>
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SYLLABUS

Areas to Cover

1. Understanding from an aesthetic and technical (both musical and literary) how literature and music interact to create a new work.
2. The study of these interactions is done through the analysis in depth of several works of literature and their music counterparts.
3. The works included in this course come from various traditions; the study will also emphasize the diversity of backgrounds of composers and writers.
4. The study of these works will also focus on the differences in genre (poetry, prose, and drama) and how composers have approached to these genres differently.

Grades

The components of the final grade are the following:

Assignments (short papers and debates): 50% - Midterm exam: 25%
Final Paper/Presentation: 25%
Oncourse

We will be using Oncourse CL. A copy of this syllabus is posted on Oncourse under the tab syllabi. We will also be using Oncourse email and announcements to contact you, so you may want to set Oncourse mail to notify your preferred email account. Check course announcements regularly.

Assignments

Assignments must be returned by the due date. Any assignment delivered after the due date will be graded as 0 (Zero). If you miss a class it is your responsibility to get the information about contents and assignments from your fellow classmates.

Absences

2 absences would result in a lowering of the grade for the course by 2 grade steps (e.g. B+ to B-)
3 absences would result in a lowering of the grade for the course by a full grade (e.g. B to C)
4 absences would result in a lowering of the grade for the course by 2 full grades (e.g. B to D)
5 or more unexcused absences would result in Failure (a grade of F for the semester)

Attendance is taken at the beginning of the class. Any lateness will be accounted as an absence, unless the student has a reason or emergency that can be excused by the instructor.

Accommodations For Religious Observances Statement

If any student will require academic accommodations for a religious observance, please provide me with a written request to consider a reasonable modification for that observance by the end of the second week of the course. Contact me after class, during my office hours, or by individual appointment to discuss the issue. If after discussion we reach no consensus, either party or both should seek the advice of the Department Chair or the Dean, and if no consensus is reached, then the advice of the Vice Chancellor of Academic Affairs (“VCAA”). Either the instructor or the student may appeal the VCAA’s decision to the Office of Affirmative Action within ten business days of the determination.

Disabilities Statement

If you have a disability and need assistance, special arrangements can be made to accommodate most needs. Contact the Director of Disabled Student Services (Administration Building, room 113, telephone number 520-4832), as soon as possible to work out the details. Once the Director has provided you with a letter attesting to your needs for modification, bring the letter to me. For more information, please visit the web site for Office of Disabled Student Services www.iusb.edu/~sbdss/services.shtml
Academic Honesty Statement

It is the responsibility of the student to know of the prohibited actions such as cheating, fabrication, plagiarism, academic, and personal misconduct, and thus, to avoid them. All students are held to the standards outlined in the code. Please reference the entire code for a complete listing (www.dsa.indiana.edu/Code/). Any violation may result in serious academic penalty, ranging from receiving a warning, to failing the assignment, to failing the course, to expulsion from the University.

All students have an obligation to behave honorably and to respect the highest ethical standards in carrying out their academic assignments. Academic dishonesty is defined to include any form of cheating and/or plagiarism. Assignments must be done individually, except for the collaboration assignments.

IMPORTANT NOTE

Once you have read this syllabus and its course policies, you must send an email to jormuniz@iusb.edu, with the subject “Dr. Muniz – MUS-T390”, stating the following:

“I acknowledge that I have read the course syllabus for MUS-T390 and I agree with its course policies.”
Include your name at the end of the email.
Detailed Syllabus  
(Subject to teacher’s discretion)

Week 1:  
Presentation of the course, policies.  
Mini-Unit: Research tools, bibliography, MLA style.  
Basic Music Terms:  http://www.naxos.com/education/glossary.asp  
http://www.music.vt.edu/musicdictionary/

POETRY UNIT  
Wadsworth Longfellow, “The Song of Hiawatha” (excerpt), Samuel Taylor Coleridge (Rime of  
the Ancient Mariner) excerpt, Walt Whitman

Gregorian chant  
Reading 1: Aristotle, Poetics  
Reading Assignment 1

Week 2:  
Guillaume de Machaut

Text Painting. Hildegard von Bingen, Cristóbal de Morales, Handel’s Messiah: “Thus Saith the  
Lord;” “For Behold Darkness Shall Cover the Earth,” “The Trumpet Shall Sound”

Week 3:  
Dylan Thomas, Stravinsky: “Do Not Go Gently into That Good Night” / In Memoriam Dylan  
Thomas

Music as Represented in Poetry - Excerpt from Ovid’s Metamorphoses – 220-228 and 249-252  
Reading 2: Stravinsky, Poetics in Music in the Form of Six Lessons. Chapter 3 and 6.

Week 4:  
Mini-Unit (Guest Artist): Proportions in music - architecture, golden section  
Class debate #1: Poetics in Music.

Week 5:  
PROSE UNIT  
Programmatic Music  
ENG-T390: Reading assignment: 1001 Arabian Nights 536-566, “Sinbad the Sailor,” pp. 453-  

1001 Arabian Nights ("The Sea and Sinbad's Ship", "The Kalendar Prince", "The Young Prince  
and The Young Princess", and "Festival at Baghdad.") and Rimsky-Korsakov’s Scheherezade
Week 6:
The Myth of Don Quixote – Part I, Chapter 16
Cervantes (“The victorious struggle against the army of the great emperor Alifanfaron”). Strauss
(\textit{Don Quixote}, Variation II)

Week 7:
Reading 3: Wagner. \textit{The Art-Work of the Future}: Chapters I, IV, and V.
Reading Assignment 3
Discussion: Composition process: literature vs. music
\textbf{Listening Quiz (MUS-T390) – Short paper (ENG-T390)}
Topic for final paper due.

Week 8:
\textbf{Midterm Exam}

Mini-Unit (Guest Artist): Collaboration with other arts: multimedia artist
Class debate #2: What is today’s Art-Work of the Future?

Week 9:
\textbf{DRAMA UNIT}
Greek drama. The Myth of Oedipus Rex.
Sophocles. Stravinsky.
Reading 4: Wagner. \textit{Opera and Drama}. Second Part, I. Third Part, V.
Reading Assignment 4

Week 10:
Music and Shakespeare
Music in Shakespeare’s time: composers from the late 16\textsuperscript{th}-Century. Elizabethan music.
ENG-T390. Reading assignment: Thomas Morely, \textit{A Plain & Easy Introduction to Practical Music}, pp. 9-18
The music in Shakespeare’s plays – Mendelssohn (\textit{Midsummer Night’s Dream})
ENG-T390: Reading assignment. Passages excerpted from III.i, IV.i, V.i which refer to the music by Mendelssohn.
Bibliography for final paper due.

Week 11:
Othello/Otello. Verdi

Week 12:
Romeo and Juliet.
Shakespeare.
Tchaikovsky. Bernstein.
**Week 13:**
The Myth of *Don Juan*
Byron – *Don Juan* – Zorrilla – *Don Juan Tenorio*: Act IV, Scene 3
Mozart – Strauss
First draft final paper due.

**Week 14:**
Short presentations of final papers (5 minutes each) (ENG-T390)

**Week 15:**
Short presentations of final papers (5 minutes each) (MUS-T390)
Final paper due.

Reading assignments are response papers on the four readings of the semester. The length of theses papers should be 2 to 3 pages.

**Final Paper:** The final paper (10 pages) will feature either a musical work of art or a literary work, which has benefited from a close relation with the other art form. Topics will be determined and approved by the instructor by week 7. Bibliography will be due on week 10. First draft will be due on week 13. Final paper is due in the last day.
Proposal for LITERARY AND INTELLECTUAL TRADITIONS – MUS-T390/ ENG-T390
A Common Core Course of the IUSB General Education Curriculum

NAME:
Last Name: MUÑIZ
First Name: JORGE
Initial: M
Department/Division: MUSIC/ARTS

Course title: Literary and Intellectual Traditions – Music and Literature

First Semester to be offered: Fall 2011
How frequently? Once a year

Instructions: Enter the proposed thematic subtitle above. Attach a course description and syllabus. The syllabus will provide primary data regarding the suitability of the course as a version of Literary and Intellectual Traditions. Although the daily schedule of activities may not be essential to this review, an account of reading and writing assignments and other major assignments is necessary. The Literary and Intellectual Traditions Committee will approve the course as submitted or respond with suggestions for clarification.

Keeping in mind the requirement that Literary and Intellectual Traditions courses be writing intensive and discussion-based, briefly discuss ways in which the course meets the specific expectations listed below. Details of these expectations can be found at http://www.iusb.edu/~gened/GenEd_RepRec.pdf

1. What distinguishes T190/T390 from other courses is that it coheres around a central theme characteristic of the humanistic disciplines. Unlike survey courses, a Literary and Intellectual Traditions course should organize its content in terms of an ongoing thematic discussion. It examines the theme in its larger context through various disciplinary lenses, either historically or synchronically. Discuss how your course is organized around a central theme within a literary and/or intellectual tradition. How will course assignments engaging this theme help students to reflect upon several distinctive concerns of the humanistic disciplines?

This course is designed around the different ways in which Music and Literature have interacted in different eras. To better express these relations, students will focus on three different modules: Poetry and Music, Prose and Music, and Drama and Music. Each module has been designed with the perspective on focusing on different works, all presented from a historical point of view. The poetry unit will begin by discussing an excerpt from Aristotle’s Poetics in order to establish mimesis as a common characteristic of both arts. It will proceed to a broader discussion of the powers ascribed to music by various poets and writers throughout history, focusing on particular excerpts spanning from Ovid’s Metamorphoses through Walt Whitman; finally, it will include discussion of the “musical” aspects of the written word, including meter (rhythm), alliteration, onomatopoeia, and text painting. The poetry unit will focus primarily on musical works inspired by literary creations and the ways in which composers interpret literary texts to depict literary characters or events. The primary foci will include 1001 Arabian Nights and Rimsky-Korsakov’s Scheherazade, Don Quixote and Strauss in Prose (program music). Finally, our drama unit will study discuss Oedipus Rex (Sophocles and Stravinsky), Shakespeare in Music (excerpts from A Midsummer Night’s Dream, The Tempest, and Romeo and Juliet) and will end with a more in-depth analysis relating
Shakespeare’s Othello to Verdi’s Otello. Assignments will involve specific readings of these works as well as selections of two works of aesthetics (Aristotle and Stravinsky) on the Poetics of Music and selections of two works by Richard Wagner (The Art-Work of the Future and Opera and Drama). Two class debates will center around these readings and their implications in 20th-Century and Contemporary art.

2. A primary goal of the T190/T390 courses is to teach students to recognize the advantage of connecting knowledge arrived at through different disciplinary approaches. Students should explore a single theme using texts and other sources from several standard disciplines, such as history, philosophy, literature, art, and sociology. This exploration may make use of more than one disciplinary approach or method; but it is even more important for students to appreciate how knowledge gained from several disciplines contributes to effective thinking and scholarship in one particular discipline. In what ways is the course interdisciplinary? In other words, to which specific disciplines will students be introduced and how will they be used in concert to promote a greater understanding of your chosen theme?

Because there are two courses with two different populations combined in this project, each body of students (English and Music) will learn from the other by meaningful exchange of ideas in the common session in the second meeting of the week. In the first meeting, each instructor will emphasize their discipline and how other art-forms have interacted and shaped their own discipline. During the second meeting, the combined class will have the chance of discuss and debate these interactions by looking at each specific piece of work. For example, in the first meeting of the week, ENG-T390 students focused more on the literary qualities of Shakespeare’s Othello, while looking at Verdi-Boito’s literary and musical approach to this play. Students in MUS-T390 study in depth the musical qualities and analysis of sections of Verdi’s Otello, as well as how it relates to Shakespeare’s Othello. During the second meeting of the week, both classes will discuss in class their perspectives on how Verdi created a new art form, which is not any more Shakespeare’s, and the same time it keeps many aspects of the structure and dramatic arc of the original play. Although the course(s) focus mostly on the disciplines of Music and Literature, we are including two guest artists presentations; one on architecture, proportion, and art and another one on multidisciplinary art-work, in the spirit of illustrating other forms of collaboration among different artists.

3. Literary and Intellectual Traditions courses should address one or more ethical issues that arise from the course materials. Of course, the ethical dimensions of an issue can differ radically from one historical period, culture or even academic discipline to another, which necessitates that students receive some instruction in how to respond to them. What specific ethical issues will the course materials raise, and how will students learn to engage with them?

Specific selections from four readings by Aristotle, Stravinsky, and Wagner will give the students materials to have meaningful debates in the classroom on issues of aesthetics and multidisciplinary work: is poetry and tragedy two sides of the same coin? What is Wagner’s perspective on music as an art form? How has this perspective changed in 20th-Century composers? How is music to survive in today’s multimedia world?

4. The general education curriculum includes seven courses in fundamental literacies which provide basic instruction in skills that students will be expected to develop throughout their academic careers. These literacies include the following: writing, critical
thinking, oral communication, visual literacy, quantitative reasoning, information literacy, and computer literacy. Instructors of T190/T390 courses must provide explicit and ongoing instruction in one of these literacies. An instructor who chooses oral communication as the fundamental literacy, for example, might design a series of public speaking assignments in which certain speaking skills will be refined through repetition and revision. These courses are writing-intensive, which only means that frequent writing assignments are required, not that students will receive explicit and ongoing instruction in the development of writing skills. In order for writing to be the focus of fundamental literacy instruction, the instructor must provide feedback on writing assignments and require revision focused on the improvement of writing skills. What one or two fundamental literacy/literacies will the course address and how?

These are the fundamental literacies developed in this course:

a. Writing – One final paper (10 pages) and three shorter reading writing assignments will help students continue developing their writing skills.

b. Critical thinking – class debates and discussions will engage students in the exchange of opinions with class members.

5. The course must make use of primary sources, such as documents, texts, artifacts, images, photographs, etc. They were either created during the period under study or by someone who participated in the events of the time. Discuss how students will have a direct engagement with primary texts or sources (at least one in 100-level courses, two or more in 300-level courses). How will the course help students distinguish primary from secondary sources, promote understanding of their original context, and encourage critical readings or interpretations?

Three main readings of music/literary aesthetics will engage students in discussions of aesthetics in different times of history (Ancient Greece, 19th-Century, and 20th-Century). Theses sources work also as secondary sources to the literary and music works of arts discussed during the semester, which are often referred by previously mentioned main readings.
Subject: Fwd: music-literature course  
Date: Monday, February 7, 2011 12:38:43 AM ET  
From: Economakis, Diane Persin  
To: Muniz, Jorge

Here is the message that Joe Chaney (my colleague) sent about his linked course. Please let me know if there's any additional information that you would find to be useful, and if so I'll get back to Prof. Chaney for clarification.

Best,
Diane

Begin forwarded message:

From: "Chaney, Joseph R" <jchaney@iusb.edu>  
Date: February 3, 2011 6:47:59 PM EST  
To: "Economakis, Diane Persin" <deconoma@iusb.edu>  
Cc: "Tetzlaff, Monica M" <mtetzlaf@iusb.edu>  
Subject: RE: music-literature course

Hi, Diane:

Dear Diane:

I'm glad to talk about the course Professor Monica Tetzlaff and I developed together as a team-taught version of T190. I'll copy this message to her, in case she has anything to add.

In Spring 2007, Professor Tetzlaff and I team-taught two linked sections of the general education core course, T190 Literary and Intellectual Traditions. It was a very successful course, and I'm glad to hear that you are planning a similar arrangement with Jorge Muniz. The pedagogical plan we developed proved effective.

The logistics of the course were fairly simple, because we each had one section of students. My course ran as ENG-T 190 and hers as HIST-T 190. The two-in-one course combined historical and literary scholarship. Our sections were linked by a single thematic title, "Stories of Immigration and Integration," and our syllabi were essentially the same. We arranged for separate classrooms for the Wednesday meetings but reserved a larger room (the lecture hall NS 104) for joint meetings on Mondays. The Wednesday meetings were the discussion sessions, in effect. The joint Monday meetings permitted us to share lectures (for example, I lectured on autobiography to give the students an understanding of how a personal narratives is shaped; and Monica lectured on the history of the Civil Rights Movement). We also used the Monday plenary sessions to bring in guest speakers -- for instance, several individuals who had taken key roles in the Civil Rights Movement in South Bend, as well as the speakers from the year's main Campus Theme event. Obviously, such sessions could be used, in the case of your proposed courses, for listening to musical performances, as well as for lectures and other presentations. For us, the presence of actual, local Civil Rights leaders really gave our students a greater sense of the lived reality of that struggle. The students loved being able to converse with these "witnesses to history."

Monica and I coordinated our exams and essay assignments. We met regularly to review the progress of the course and to plan lessons. We depended upon one another, and we learned from one another.
The T190 courses are ideal for this kind of collaboration, because they are already interdisciplinary by design. It is possible to do some exciting things with the plenary sessions. It is even possible to invite the public (or other classes) to the events you schedule for those sessions. Such a model was first used by Prof. Micheline Nilsen (Art History), Prof. Jeff Rhyne (English), and Prof. Hayley Froysland (History) for linked T190 sections on the campus theme of "Mutable Bodies." For the plenary sessions of that course, the teachers reserved Wiekamp Auditorium and invited a series of guest lecturers. Those lectures and performances were open to the public, and I attended most of them.

I hope this history and explanation are helpful. Your proposed course sounds wonderful to me.

Yours,

Joe

Joseph R. Chaney
Director of the Master of Liberal Studies Program

Associate Professor of English
Indiana University South Bend
PO Box 7111
South Bend IN 46634-7111
574-520-4870

-----Original Message-----
From: Economakis, Diane Persin
Sent: Wednesday, February 02, 2011 3:53 PM
To: Chaney, Joseph R
Subject: music-literature course

Dear Joe,

First of all, I wanted to thank you for taking the time to stop by my office last month and tell me about the T190 you had taught with Monica Tetzlaff. Prior to our discussion I had nearly decided to forego any future planning for a Music and Literature course. However, hearing about your experience has given me renewed confidence to further pursue this option.

During our meeting, you had offered to write a statement to elaborate on the structure of your course with Monica. I would very much appreciate your doing this; I know that having your endorsement of this course structure will mean a lot as we submit our materials to the GenEd committee for approval. I will meet with Jorge Muniz (Music) next Thursday, Feb. 10 to finalize our syllabus and application materials. Would it be possible for you to finish your statement by this time, so that we may submit it as part of our application? Thank you again for your encouragement and support in this matter.

Best,
Subject: MUSIC T390/ENG T390 proposal
Date: Sunday, March 6, 2011 2:37:09 PM ET
From: Fox, Mark A
To: Muniz, Jorge
CC: Langel, Theresa A, Chen, Linda

Jorge, I'm pleased to inform you that the Gen Ed Committee has approved your music T390/ENGT390 proposal, "Literary and Intellectual Traditions: Music and Literature".

Thanks,
Mark

Dr. Mark Fox
Professor of Management & Entrepreneurship
Chair, Management & HR Area
School of Business & Economics
Indiana University South Bend
1700 Mishawaka Avenue
South Bend, IN 46634
### Route Log

**Title**: CARMIn: New Course Document - SB MUS-T 390  
**Type**: CARMIn: New Course Document  
**Created**: 06:46 PM 03/10/2011  
**Initiator**: Muniz, Jorge  
**Last Modified**: 12:22 PM 04/24/2011  
**Route Status**: ENROUTE  
**Last Approved**:  
**Node(s)**: SIS.SY.CAR.PreRemonstrance.Approval  
**Finalized**:  

#### Actions Taken

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<th>For Delegator</th>
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#### Pending Action Requests

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#### Future Action Requests