

**MUS 415A SYLLABUS**  
**SONG LITERATURE: FRENCH**  
Jodi Goble, Professor of Teaching  
[goblejs@iastate.edu](mailto:goblejs@iastate.edu)  
978.726.4008  
Office hours by appointment

## **COURSE OVERVIEW**

This course will follow the development of the French art song, or *mélodie*, from its underpinnings in the Middle Ages, through its pinnacle of expression in the Romantic era, and into the 21<sup>st</sup> century. It is designed to explore the work of established composers as well as their less well-known contemporaries, and will focus primarily on critical listening and class participation. Grades will be determined based on attendance and class participation, performance preparation, and written homework.

## **ATTENDANCE**

- ❖ Absences for illness or other unavoidable emergency must be excused. Unexcused absences will lower your course grade by ½ letter. Please stay home if you are feeling ill.
- ❖ Iowa State University is committed to assuring that all educational activities are free from discrimination and harassment based on disability status. Students requesting accommodations for a documented disability are required to work directly with staff in Student Accessibility Services (SAS) to establish eligibility and learn about related processes before accommodations will be identified. After eligibility is established, SAS staff will create and issue a Notification Letter for each course listing approved reasonable accommodations. This document will be made available to the student and instructor either electronically or in hard-copy every semester. Students and instructors are encouraged to review contents of the Notification Letters as early in the semester as possible to identify a specific, timely plan to deliver/receive the indicated accommodations. Reasonable accommodations are not retroactive in nature and are not intended to be an unfair advantage. Additional information or assistance is available online at [www.sas.dso.iastate.edu](http://www.sas.dso.iastate.edu), by contacting SAS staff by email at [accessibility@iastate.edu](mailto:accessibility@iastate.edu), or by calling 515-294-7220. Student Accessibility Services is a unit in the Dean of Students Office located at 1076 Student Services Building.

## **FREE SPEECH**

Iowa State University supports and upholds the First Amendment protection of freedom of speech and the principle of academic freedom in order to foster a learning environment where open inquiry and the vigorous debate of a diversity of ideas are encouraged. Students will not be penalized for the content or viewpoints of their speech as long as student expression in a class context is germane to the subject matter of the class and conveyed in an appropriate manner.

## **PROJECTED CLASS SCHEDULE**

Wednesday, 1/17: JODI IN CALIFORNIA – NO CLASS  
Monday, 1/22: Course Overview/French Song pre-1830  
Wednesday, 1/24: Hector Berlioz and Charles Gounod  
Monday, 1/29: Pauline Viardot and Auguste Holmès  
Wednesday, 1/31: César Franck, Jacques Offenbach, and Franz Liszt  
Monday, 2/5: Camille Saint-Saëns and Jules Massenet  
Wednesday, 2/7: Georges Bizet and Henri Duparc  
Monday, 2/12: Emmanuel Chabrier, Émile Paladilhe, and Vincent d'Indy  
Wednesday, 2/14: Ernest Chausson  
Monday, 2/19: Charles Lecocq, Gabriel Dupont, and Ange Flégier  
Wednesday, 2/21: Gabriel Fauré (early period)  
Monday, 2/26: Gabriel Fauré (middle period)  
Wednesday, 2/28: Gabriel Fauré (late period)  
Monday, 3/4: Claude Debussy (pre-Impressionist)  
Wednesday, 3/6: Claude Debussy (post-Impressionist)  
Monday, 3/11: NO CLASS – SPRING BREAK  
Wednesday, 3/13: NO CLASS – SPRING BREAK  
Monday, 3/18: NO CLASS (Jodi returning from Munich)  
Wednesday, 3/20: Cécile Chaminade and Irène Wienawska  
Monday, 3/25: Mélanie Bonis and Josef Szulc  
Wednesday, 3/27:: Erik Satie and André Caplet  
Monday, 4/1: Albert Roussel and Reynaldo Hahn  
Wednesday, 4/3: Maurice Ravel and Jacques Ibert  
Monday, 4/8: Joseph Canteloube and Darius Milhaud  
Wednesday, 4/10: Georges Auric, Louis Durey, Arthur Honegger, Germaine Tailleferre  
Monday, 4/15: Lili and Nadia Boulanger  
Wednesday, 4/17: Francis Poulenc (early)  
Monday, 4/22: Francis Poulenc (late)  
Wednesday, 4/24: French Music Post-WWII/Living Composers

## **BREAKDOWN OF GRADES**

Attendance and Participation: 400  
Final Project: 300  
Song Response Sheets: 300  
Total: 1000

## **GRADING SCALE**

940-1000 A 900-939 A- 880-899 B+ 840-879 B 800-839 B- 780-799 C+ 740-779 C 700-739 C- 680-699 D+ 640-679 D 600-639 D- 0-599 F

## **COURSE TEXT**

Carol Kimball, *Song*

## **FINAL PROJECT (DUE WEDNESDAY, APRIL 31, MIDNIGHT)**

The final project this semester will take the form of a 20-minute podcast. You will collaborate on two podcasts, one in which you are the interviewer and one in which you are the expert being interviewed. These can be submitted in either audio or video format, and should include the following information:

- ❖ some biographical information about the composer being covered
- ❖ some anecdotal information about the composer that would be interesting to a lay audience
- ❖ some information about the political, social and cultural climate in which this composer lived and worked, and how that affected this composer's work
- ❖ two recordings of songs by this composer (you may choose to sing if you like, or you can choose an existing recording)
- ❖ a brief discussion about each song designed to help an audience member who is not a professional musician understand and appreciate what is happening in the song from a theoretical, musical, and text-setting perspective

The “expert” for each podcast and the “interviewer” should collaborate to write the questions/prompts. The “interviewer” should be well-versed enough in the topic to be able to help the “expert” carry on the conversation (examples of very well-prepared interviewers include Terry Gross of NPR’s Fresh Air and Sean Evans of YouTube’s Hot Ones).

## **COURSE OBJECTIVES**

Students will demonstrate understanding of French art song repertoire, composers, and musical schools of thought moving through the 19<sup>th</sup> and 20<sup>th</sup> centuries

Students will synthesize knowledge gained in the course into a personal project linking a chosen subset of French vocal music to the cultural, social and political phenomena surrounding it