

**COURSE SPECIFICATION FORM**  
for new course proposals and course amendments

<b>DEPARTMENT OF:</b> Music				<b>Academic Session:</b> 2008-09 and thereafter, as offered	
<b>Course Code:</b>	MU3403	<b>Course Value:</b>	0.5	<b>Status:</b> (ie:Core, or Optional)	Optional; Honours
<b>Course Title:</b>	Late Beethoven			<b>Availability:</b> (state which teaching terms)	Autumn or Spring
<b>Prerequisites:</b>	None			<b>Recommended:</b>	None
<b>Co-ordinator:</b>	Prof. Julian Johnson				
<b>Course Staff:</b>	Prof. Julian Johnson				
<b>Aims:</b>	<p>This course will:</p> <ul style="list-style-type: none"> <li>• Examine the historiographical and reception issues surrounding Beethoven's late works</li> <li>• Study representative examples of the "late style"</li> <li>• Assess the analytical, critical and philosophical approaches to this repertoire</li> </ul>				
<b>Learning Outcomes:</b>	<p>By the end of this course students should be able to:</p> <ul style="list-style-type: none"> <li>• Discuss the concepts of periodization and "late style"</li> <li>• Engage critically with the historical and hermeneutic literature</li> <li>• Provide analytical accounts of examples of the "late style"</li> <li>• Explain how and why this repertoire has been read in relation to ideas of genius and the claims of absolute music</li> </ul>				
<b>Course Content:</b>	<p>The course is likely to consist of the following seminars:</p> <ol style="list-style-type: none"> <li>1. Historical reception of the "late style"</li> <li>2. Contested Ideas of periodization</li> <li>3. The late piano sonatas (1)</li> <li>4. The late piano sonatas (2)</li> <li>5. The late quartets (1)</li> <li>6. The late quartets (2)</li> <li>7. The 9<sup>th</sup> Symphony</li> <li>8. The Missa Solemnis</li> <li>9. Analysis, philosophy and politics</li> <li>10. Conclusions</li> </ol>				
<b>Teaching &amp; Learning Methods:</b>	20 hours of lectures/seminars, in conjunction with formative activity, with tutorial feedback, contributing to some 130 hours of private study, resulting in the notional total of 150 hours of study for the course.				
<b>Key Bibliography:</b>	<ul style="list-style-type: none"> <li>• Scott Burnham, <i>Beethoven Hero</i> (Princeton: Princeton University Press, 1994)</li> <li>• Daniel Chua, <i>The 'Galitzin' Quartets of Beethoven, Opp. 127, 132, 130</i> (Princeton: Princeton University Press, 1995)</li> <li>• Nicholas Cook, <i>Beethoven: Symphony No.9</i> (Cambridge: CUP, 1993)</li> <li>• William Drabkin, <i>Beethoven: Missa Solemnis</i> (Cambridge: CUP, 1991)</li> <li>• Joseph Kerman, <i>The Beethoven Quartets</i> (Oxford: OUP, 1978)</li> <li>• Stephen C Rumph, <i>Beethoven after Napoleon: Political Romanticism in the Late Works</i> (Berkeley: University of California Press, 2004)</li> <li>• Maynard Solomon, <i>Late Beethoven: Music, Thought, Imagination</i> (Berkeley: University of California Press, 2003)</li> </ul>				
<b>Formative Assessment &amp; Feedback:</b>	One essay of 2500-2750 words to be completed during the course and contributing to the final course mark; the essay to be returned with tutorial mark and written comment, together with annotations where appropriate. See also under Teaching and Learning Methods.				
<b>Summative Assessment:</b>	<p><b>Exam:</b> 2 questions from 6 in 2 hours (50%)  <b>Coursework:</b> One essay of 2500-2750 words completed during the course (50%)  <b>Deadlines:</b> The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.</p>				

The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.