

## COURSE SPECIFICATION FORM

*for new course proposals and course amendments*

<b>Department/School:</b>	<b>Music</b>	<b>With effect from Academic Session:</b>	<b>2013-14</b>
<b>Course Title:</b>	Analysing Schubert: Music and Biography	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	0.5
<b>Course Code:</b>	MU2336	<b>Course JACS Code:</b> (Please contact Data Management for advice)	W330
<b>Availability:</b> (Please state which teaching terms)	Autumn or Spring	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Optional (Intermediate)
<b>Pre-requisites:</b>	None	<b>Co-requisites:</b>	None
<b>Co-ordinator:</b>	Dr Anne Hyland		
<b>Course Staff:</b>	Dr Anne Hyland		
<b>Aims:</b>	<p>This course will:</p> <ul style="list-style-type: none"> <li>• introduce students to Schubert's instrumental music in the context of his biography and later critical reception;</li> <li>• trace the reception history of Schubert's music from contemporary sources to present-day literature;</li> <li>• explore the impact that posthumous publication and dissemination had on the music's early critical reception, and the long-term ramifications of this for analytical, editorial, and performance practices;</li> <li>• analyse selected works from a range of theoretical and interpretive perspectives, and</li> <li>• develop students' analytical acumen and their written and oral presentation skills.</li> </ul>		
<b>Learning Outcomes:</b>	<p>By the end of the course that students should:</p> <ul style="list-style-type: none"> <li>• have a working knowledge of Schubert's life and the reception and criticism of his instrumental music;</li> <li>• be able to discuss the relationship between musical works and their broader historical contexts;</li> <li>• be able to evaluate the impact of biography and early critical reception on analytical, editorial and performance practices;</li> <li>• have acquired a technical understanding of selected works, and further skills in the analysis of early-nineteenth-century instrumental music;</li> <li>• have advanced their abilities in presenting, interpreting and evaluating musical material and sources.</li> </ul>		
<b>Course Content:</b>	<p>This course is structured on three levels according to historical sources, theoretical and analytical issues, and musical repertory, with each session moving between two or more of these. By exploring a range of nineteenth- and early-twentieth-century biographies of Schubert and reviews of his music, we will aim to identify their authors' agendas and presuppositions, and the implications of their statements for later scholarship. The following topics are likely to be included:</p> <ul style="list-style-type: none"> <li>• Schubert's relationship to Beethoven</li> <li>• Schubert the 'natural composer' and musical form</li> </ul>		

	<ul style="list-style-type: none"> <li>• Schumann's <i>Mädchencharakter</i> and musical lyricism</li> <li>• Schubert's 'heavenly lengths' and twentieth-century editorial practice</li> <li>• Schubert's use of repetition and performance practice</li> <li>• Schubert's recapitulations and (mis)handling of large-scale form</li> <li>• Latent violence and dramatic outbursts</li> <li>• Sexuality and musical analysis</li> </ul>
<b>Teaching &amp; Learning Methods:</b>	20 hours of lectures/seminars, each combining formal lecturing and discussion, some involving student presentations and close reading of selected works, in conjunction with formative activity and tutorial feedback, contributing to some 130 hours of private study, resulting in the notional total of 150 hours of study for the course.
<b>Details of teaching resources on Moodle:</b>	The course outline, bibliography, weekly lecture schedule and assessment information will appear on Moodle in advance of the first lecture. Powerpoint slides used during lectures will be posted after the lecture, and any readings which are difficult to gain access to will be made available as PDFs (copyright dependent).
<b>Key Bibliography:</b>	<ul style="list-style-type: none"> <li>• Clark, Suzannah, <i>Analyzing Schubert</i> (Cambridge: Cambridge University Press, 2011).</li> <li>• Deutsch, Otto Erich, <i>Schubert: a Documentary Biography</i>, trans. Eric Blom (Dent: London, 1946).</li> <li>• Gibbs, Christopher H. (ed.), <i>The Cambridge Companion to Schubert</i> (Cambridge: Cambridge University Press, 1997).</li> <li>• Grove, Sir George, Biographical entry, 'Schubert, Franz P.', in <i>Dictionary of Music and Musicians</i> (1882), reprinted in Grove, <i>Beethoven, Schubert, Mendelssohn</i> (London: Macmillan, 1951).</li> <li>• Messing, Scott, <i>Schubert in the European Imagination, Volume 1: The Romantic and Victorian Eras</i> (Rochester, NY: University of Rochester Press, 2006).</li> <li>• Scores to study include: Schubert's late string quartets in A minor, D804 and G major, D887, the C-major string quintet, D956, the E-flat trio, D929, and the piano sonata in B-flat major, D960.</li> </ul>
<b>Formative Assessment &amp; Feedback:</b>	Mid-term tutorials to discuss essay plans. One essay of 2500-2750 words to be written 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%)</p> <p><b>Coursework:</b> One essay of 2500-2750 words completed during the course (50%)</p> <p><b>Deadlines:</b> The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.</p>

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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.