

SIMPSON COLLEGE
2009 MAY TERM OFF-CAMPUS TRAVEL COURSE PROPOSAL

Date:

Completed forms should be submitted to the Office of International Education no later than January 15, 2008 for international travel courses and no later February 15, 2008 for domestic travel courses.

Name of proposer(s): Department(s): **Music/Humanities (cross listed)**

Maria DiPalma and Robert Larsen

Please check one of the following:

INTERNATIONAL Off-Campus Travel Course

DOMESTIC Off-Campus Travel Course

I. Course Information

- A. Course number, if course has been offered previously:
Mus/Hum 197
- B. Course title:
(*Note: The name of the place of study should appear in the title*)
Bringing the Flemish and French Renaissance to Life with The Madrigal Singers
(The itinerary will be centered on concerts to be given by The Madrigal Singers)
- C. Transcript Course Title (max. 21 characters):
Amsterdam to Paris
- D. Course level (100/200/300): What is the rationale for offering the course at this level?
100 – to be as inclusive of students as possible. There will be freshmen in the Madrigal Singers
- E. Minimum enrollment: 30 students
(*For 1 instructor, must be at least 10 students; for 2 instructors, must be at least 20 students.*)
If proposed minimum is less than the requirement, provide a rationale for receiving variance.
- F. Maximum enrollment: 46 (the limit of the bus)

II. Course Description

- A. Course goals and objectives: Given that Simpson May Term Off-Campus Travel Courses aim to provide students with an active learning curriculum that integrates a rigorous academic program with experiential immersion activities, please outline the learning objectives for your course.

The main objective of the course is to provide the opportunity for students to experience performing Renaissance music in locations where it originated. The experience will be enriched by studying the art and architecture and general cultural milieu as well. The concert experience will be enhanced by several concerts being sponsored by local choirs.

- B. Rationale for the course: Please explain how the course fits in with your department and/or the college's curriculum.

Venues which will be visited directly support music history courses and music studied and performed not only by the Madrigal Singers, but also by all music students. By walking the streets, visiting and performing in churches and visiting museums and castles, students will be able to better understand the cultural context of the music and the cultural climate of the Renaissance period.

In the early Renaissance composers such as DuFay, Okeghem and Busnois, were reared and trained in the Flemish cities and then served at the courts of France producing both sacred and secular music for the French

Kings. The next generation, Obrecht, Isaac and des Prez were also born in the Low Countries and then developed their careers in France as well. Des Prez ended his career as music director at Notre Dame, Paris. Other important late Renaissance composers including Jacob Handl, Hassler and especially Orlando di Lasso spent a great deal of their compositional careers at the court of Francis I of France.

The court of Francis I included not only the seat of the government in Paris, but also his various castles on the Loire. Music was an integral element in his court events. Some 1500 French part songs (chansons) were published during his reign as well as the founding of the Académie de Poésie et de Musique, which united musicians and poets in their artistic creations. Composers include de Sermisy and Janequin as well as di Lasso.

Music, both sacred and secular, will be programmed in the Madrigal's repertoire. Concert venues will include church services, concerts in churches and cathedrals and secular concerts in appropriate locations. All of the composers mentioned above, as well as other contemporaries, are studied in music history courses and many are programmed by the Choir as well.

The trip will include concerts and visits to the important cities (Amsterdam, Antwerp, Brugge, Tours, Orleans, Chartres, Versailles and Paris) as well as the chateaux on the Loire associated with Francis I in Amboise, Chenonceux and Blois and in Paris.

- C. In-country activities: Describe how the planned immersion activities (these could include home stays, service learning opportunities, interviews with locals, Q & A sessions with local guest lecturers/speakers, etc.) will be integrated into educational goals of the course.

The main interactive activity will be scheduled concerts (at least 7). Two are projected to be in conjunction with local choirs which will allow direct interaction with musical peers. The Madrigal will be performing in historic venues which will allow for experiencing the music in the places in which it was originally intended to be performed.

A side benefit will be the opportunity for the group to represent Simpson and the USA in a cultural context which contrasts to the "TV" image which Europeans have of the USA and its foreign policy.

Some students will be able to use their knowledge of particularly French. The Madrigal will be singing a large portion of their repertoire in French as well as other languages – Italian, German, Spanish and English.

Addendum: How will non-Madrigal students participate while on the trip - earn their credit?

All the students will be fully engaged in all activities scheduled while in Europe. They will all have a list of questions pertaining to the focus of the trip designed to help guide them in daily journaling while abroad. These questions will deal with the relevance of certain places and experiences to the focus of the course. All students will also be assigned a research topic such as: music at the court of Francis I, how Vermeer's paintings depict domestic life in the Renaissance, etc. which are directly related to the venues abroad and require the making of connections between information learned in music history courses and being in the actual places where that history happened. Much of the background research will be done *in situ* for the papers. When we return to campus, they will write a formal paper and present that information to the group during the last week of May Term. All students will also be required to take the Humanities one credit course in the spring of 2009 which will prepare them for the actual abroad experience.

The Madrigal Singers will rehearse in preparation for their concerts during the spring semester. The amount of rehearsal while abroad will be (and has been over the years) minimal. All students are required to attend all the concerts and will journal about those experiences whether from the point of view of the performer or being in the audience. The concerts are integrated into daily activities such as the singing of Mass and a concert afterwards in the monastery church at the top of Mont-Saint-Michelle. All students will have opportunities to interact with hosting choirs before and after performances. In the past some of the non-Madrigal members have been asked to participate as readers in services or Mass which have taken place in conjunction with a performance. All the students will have the opportunity to experience "behind the scenes" interaction because we usually do not enter the cathedral or other performance venue by the general public access. In the past this has given all students access to areas not seen by the public – such as the balcony

where Monteverdi rehearsed his choirs in San Marco, Venice in the 1630's. The Madrigal performances (there will be 6-8 formal concerts during a 16 day period) do not dominate, but rather enhance the abroad experience because they are performing works in venues which were used by and frequented by the composers and other figures such as Rembrandt during their life times. There is no other more immediate way to bring the music and history alive and put it into its true historical perspective.

As an aside, there has been relatively little unstructured time for any of the students on the music department's trips in the past. Robert and I make every effort to make sure that the students take full advantage of their time abroad. Because we are both familiar with the areas where we are traveling we plan to make sure to provide options during "free time" for example while in Paris Robert would lead a group to the Musée d'Orsay while I take a group to the Conciergerie.

All students will be fulfilling the academic requirements of the course whether or not they are in the Madrigal Singers and all will be evaluated on their participation and demeanor during the trip as well as the quality of their journals, research papers and presentations.

D. Required course assignments and evaluation

1. Explain specific course requirements and indicate when they would occur (e.g., P=during the on-campus spring semester prep course, O=off-campus, and D=during the de-briefing portion of the off-campus experience; it's possible that some assignments will happen in all of the periods, e.g., Readings could be P-O-D)

- a. Participation

All students must participate in all scheduled activities and attend all concerts as well as behave in an acceptable manner during the trip.

All students will be required to attend a one hour preparation course to be held in the spring of 2009 which will familiarize them with contemporary culture in Holland, Belgium and France as well as the Renaissance artists, musicians, architecture, and political scene in the above countries. Non-madrigal students will also become familiar with the material which the Madrigal will be performing and all students will learn the music significance of the performance venues.

The Madrigal Singers will have regular rehearsals to prepare the approximately 75 pieces required for the concerts.

All students will be required to attend daily class upon return to Indianola to process the trip experiences and give assigned reports.

- b. Readings (please specify what these will be)

Madrigal members will learn and memorize the 75 pieces of music which will include composers mentioned in II B.

All students will read as part of the spring preparation course the following:

J. J. Grout *A History of Western Music*, part 2, chapters 7-12

R. J. Knecht *Renaissance Warrior and Patron: The Reign of Francis I*

P. Burke *The European Renaissance: Centers and Peripheries*

- c. Journal reflections

All students will be required to keep a daily journal reflecting on the relevance of their daily experiences to the musical/historical context as well as cultural interactions in general. These will be read and graded by the instructors at the conclusion of the trip.

- d. Exams

None. Although, each performance is a test of musical preparation and interpretation.

- e. Papers/Presentations/Field reports, etc.

Prior to departure each student will be assigned a topic (composer, writer, artist, event, etc.) appropriate to the places to be visited which is to be researched on site. Written papers will be presented after return to Simpson during the last week of May Term.

- b. Other assignments

None at this time.

- 2. Approximately what percentage will each of the above course requirements contribute toward the final course grade?

Successful completion of reading and discussion assignments and mastery of the assigned music for the Madrigal members and attendance is required for passing the spring 2009 preparation course.

For the May Term – Paper and Report	20%
Journal	10%
Participation and Performance	50%
Demeanor and Behavior	20%

E. Catalog course description of about 100 words which includes a statement of expected course work (papers, exams, journal writing, presentations, etc.)

-Exploring the roots of Franco/Flemish Renaissance music and culture (art, architecture, politics, etc.) through performance of the music. We will begin our journey in Amsterdam and travel through Antwerp and Brugge where the Flemish masters developed their musical styles and then follow their paths south to France. There we will explore and perform in the cities of the royal courts, particularly of Francis I, Amboise, the chateaux on the Loire, Versailles, Chartres and then finally in Paris. Attendance at all Madrigal concerts and trip activities as well as on campus class is required. All students will be assigned a paper topic to be researched during the trip and be presented to the group upon return. Each student will keep a reflective journal while on the trip. All students must register for a preparatory one credit course in the spring of 2009.

F. Are there prerequisites for this course? Yes and No

If yes, please list them and briefly provide a rationale.

Members of the Madrigal (22 students) as well as any other students interested in the topic are welcome.

III. Other Information

A. Has this course been offered in a previous May Terms? Yes and No

If yes, please indicate *when* it was offered and the approximate enrollment.

Other concert tours by the Madrigal to Europe have been successfully offered. None have had this particular itinerary or focus.

The tour in May of 2006 focused on the cathedrals of Scotland and England.

B. Department(s) in which credit is to be awarded:
Music or Humanities

C. If this course will meet requirements for a departmental major or minor, please explain briefly:
It is not required for the major.

D. Proposed dates of the travel course, including dates you anticipate being abroad:
(*Note: It is highly recommended that the group should depart no earlier than Sat., April 25, and should return no later than Thurs., May 14.*)
April 24 – May 8, 2009. Friday departure allows for a Sunday, April 24th church/cathedral performance. Class will be held daily on campus the final week of May Term.

E. Proposed location(s) and how the site location(s) relate to the core objectives of the course:
We will land in Amsterdam, travel to Antwerp, Brugge, Tours, Amboise, Orleans and Paris with side trips to Versailles, and Chartres. These are the main cities where the Franco/Flemish composers flourished and the areas where the relevant royal courts of France resided.

It is too early to actually schedule the concerts but through consultation with our tour agent programs are anticipated as follows:

- A Sunday church service in Amsterdam
- The Cathedral in Brugge
- The Abby - Mont-St-Michel
- Concert in Chartres
- Concert in Orleans
- Concert in Amboise
- 2 concerts in Paris (The Madrigal has sung concerts and Mass at La Madalaine, St. Germaine des Pres, St. Chapelle and St. Sulpice in the past)

It is also possible to obtain permission to perform informal programs in non-scheduled venues such as the various chateaux and castles on the itinerary.

F. Indicate your level of familiarity with the site(s) visited during the course.
Both Robert and I have been to France and Belgium multiple times with and without students. I have also been to Amsterdam individually. Robert and I are well versed in Renaissance music history and its art and culture in general and we both have a working knowledge of French.

G. Will the off-campus component of this course require a significant amount of physical exertion on the part of the course participants? On a scale of 1-5, with 1 being little physical exertion and 5 being a tremendous amount of physical exertion, please rate the anticipated activities related to this course. Do you anticipate that the course activities would pose any significant challenges for someone with physical disabilities?

Many of the older parts of all the cities we will visit and the concert venues do not have accessibility. There will be irregular curbs and cobblestone streets. Participants should have the ability to walk long distances and negotiate stairs. There is no strenuous activity anticipated. 3 would be the most extreme rating.

**V. Proposed Budget for the Course
(A more precise estimate is not due until September 2, 2008)**

Per preliminary contact with AD International, our tour company which specializes in arranging and promoting European concert venues:

\$3,650.00 per student with a minimum of 30 students.

- This includes 2 faculty members
- Tour and concert arrangements and publicity
- Round Trip Air fare from Des Moines to Amsterdam returning from Paris
- Airport transfers in Europe by motorcoach
- 13 nights tourist class hotel accommodations in twins
- Breakfast and dinner daily except dinner on our own on May 4 and 6
- ADI escort throughout the tour
- English-speaking local guides
- All ground transportation
- Admissions to museums and other attractions (chateaux, etc.)
- All government taxes

First, estimate expenses for instructor(s) and course assistant(s), if any, (in total, not per student)

Air transportation All included in per student price	\$
In-country transportation	\$
Lodging	\$
Meals	\$
Events: tickets, admissions, excursions, etc.	\$
Any necessary entry visas	\$
Misc.	\$
Other (explain):	\$
Total instructor(s) and course assistant expenses	\$ 0.00

Next, estimate the cost per student, based upon the minimum enrollment number (___) from page 1 of this document:

Air transportation All the above listed items	\$3,650
In-country transportation	\$
Lodging	\$
Meals	\$
Events: tickets, admissions, excursions, etc.	\$
Honorariums	\$
Tips	\$ 100
International Student I.D. card	\$ 22
SC Study Abroad Program Fee	\$ 100
Any necessary entry visas	\$
Contingency fund (\$100 recommended)	\$ 100
Other (explain): Airport/fuel taxes	\$ 300
Subtotal per student expenses (based upon minimum enrolled #)	\$ 4,272.00

Finally, divide the "Total instructor(s) and course assistant expenses" by "the minimum enrollment number (___) from page 1 of this document" to get a "per student instructor cost." Then add

Subtotal per student expenses (based upon minimum enrolled #)	\$
+ per student instructor cost	\$
= Total per student cost	\$

Additional expenses not covered by the program for which students need to budget:

For example, passport @ \$97, books, meals, immunizations, trip cancellation insurance, etc.

Passport (if needed)	97.00
Trip cancellation insurance	100.00
Books for spring course	75.00
Transportation to the Des Moines Airport for departure	10.00

Total estimated additional expenses not covered by the course: \$ 292.00

*** Signatures on original sent by campus mail

Instructor signature: _____ Date:

Instructor signature: _____ Date:

Dept Chair approval: _____ Date:
(department(s) in which credit is to be awarded)

Dept Chair approval: _____ Date:
(department(s) in which credit is to be awarded)

Div. Head approval: _____ Date:
(division of the instructor)

Div. Head approval: _____ Date:
(division of the instructor)