

**Graduation Composition and Communication Requirement (GCCR)
GCCR PROPOSAL AND CHANGE UNDERGRADUATE PROGRAM FORM**

I. General Information:

College:	<u>Fine Arts</u>	Department (Full name):	<u>School of Music</u>
Major Name (full name please):	<u>Music Performance</u>	Degree Title:	<u>Bachelor of Music</u>
Formal Option(s), if any:	<u>all</u>	Specialty Field w/in Formal Options, if any:	_____
Requested Effective Date:	<u>FALL 2014, IF RECEIVED BY SENATE COUNCIL BY MONDAY, APRIL 7.</u>		
Contact Person:	<u>Jonathan Glixon</u>	Phone:	<u>7-1694</u>
		Email:	<u>jonathan.glixon@uky.edu</u>

II. Parameters of the Graduation Composition and Communication Requirement (GCCR):

The new GCCR replaces the old Graduation Writing Requirement. It is fulfilled by a course or courses specified within a B.A./B.S. degree program. As outlined in draft Senate Rule 5.4.3.1, the GCCR stipulates that students must successfully complete this requirement after achieving sophomore status and prior to graduation. To satisfy the GCCR, students must earn an average grade of C or better on the designated Composition and Communication (C&C) intensive assignments produced in any given course designated as fulfilling some or all of the GCCR. The requirements for GCCR courses include:

- at least 4500 words of English composition (approximately 15 pages total);
- a formal oral assignment *or* a visual assignment;
- an assignment demonstrating information literacy in the discipline;
- a draft/feedback/revision process on GCCR assignments.

The program requirements for the GCCR include:

- at least one specific Program Student Learning Outcome for C&C outcomes;
- a plan for assessing both the writing and oral *or* visual components of the GCCR;
- clear goals, rubrics, and revision plans for GCCR implementation.

Upon GCCR approval, each program will have a version of the following specification listed with its Program Description in the University Bulletin:

“Graduation Composition and Communication Requirement. Students must complete the Graduation Composition and Communication Requirement as designated for this program. Please consult a college advisor or program advisor for details. See also ‘Graduation Composition and Communication Requirement’ on p. XX of this Bulletin.”

III. GCCR Information for this Program (by requirement):

A. List the courses currently used to fulfill the old Graduation Writing Requirement:
<u>Any of those listed in the bulletin--no in-department courses offered.</u>
B. GCCR Program Outcomes and brief description:
1. Please specify the Major/Program Student Learning Outcomes (SLOs) pertaining to Composition & Communication and the GCCR requirement. These are <i>program</i> outcomes, not <i>course</i> outcomes. Please specify the program-level SLOs for C&C in your program:
<u>1) The student should be able to write clearly and coherently about a musical topic, demonstrating also the ability to utilize standard bibliographical and information tools.</u>
<u>2) The student should be able to present clearly and coherently a musical topic to a class or similar group, utilizing audio and visual materials.</u>
2. Please provide a short GCCR description for your majors (limit 1000 characters): Please explain the GCCR requirement in language appropriate for undergraduate majors to understand the specific parameters and justification of your program’s GCCR implementation plan:
<u>It is a goal of the School of Music that all of its undergraduate majors develop the skills of presenting and writing about music.</u>

**Graduation Composition and Communication Requirement (GCCR)
GCCR PROPOSAL AND CHANGE UNDERGRADUATE PROGRAM FORM**

To achieve this goal, all undergraduate majors in the B.M. in Music Performance will enroll in two one-credit classes, MUS 304 (Music Communication I: Oral Communication of Music) and MUS 305 (Music Communication II: Written Communication of Music), simultaneously with MUS 302 and MUS 303, usually in their Junior year. MUS 304 will help students develop the skill of presenting a musical topic to a class or similar group, based on materials being studied in MUS 302. MUS 305 will help students develop their ability to write about music, by undertaking a revision and rewriting of the final paper submitted for MUS 302. In both of these classes, the students will also further enhance their information literacy in the field of music, building on what they have learned in other music classes.

C. Delivery and Content:

1. Delivery specification: for your major/program, how will the GCCR be delivered? Please put an X next to the appropriate option. (Note: it is strongly recommended that GCCR courses be housed within the degree program.)

- a. Single required course within program
- b. Multiple required or optional courses within program
- c. course or courses outside program (i.e., in another program)
- d. combination of courses inside and outside program
- e. other (please specify): _

2. Basic Course Information: Please provide the following information for course(s) used to satisfy the GCCR, either in whole or in part:

Course #1: Dept. prefix, number, and course title: MUS 304 - Music Communication I: Oral Communication of Music (1 credit)

- new or existing course? New (new courses should be accompanied by a New Course Proposal)
 - if a new course, check here that a New Course Proposal has been submitted for review via eCATS
- required or optional? Required
- shared or cross-listed course? No
- projected enrollment per semester: 25 - Fall semester only for all music majors in the B.M. and B.A. programs

Course #2 (if applicable): Dept. prefix, number, and course title: MUS 305 - Music Communication I: Written Communication of Music (1 credit)

- new or existing course? New (new courses should be accompanied by a New Course Proposal)
 - if a new course, check here that a New Course Proposal has been submitted for review via eCATS
- required or optional? Required
- shared or cross-listed course? No
- projected enrollment per semester: 25 - spring semester only for all music majors in the B.M. and B.A. programs

Course #3 (if applicable): Dept. prefix, number, and course title: _____

- new or existing course? _____ (new courses should be accompanied by a New Course Proposal)
 - if a new course, check here that a New Course Proposal has been submitted for review via eCATS
- required or optional? _____
- shared or cross-listed course? _____
- projected enrollment per semester: _____

3. Shared courses: If the GCCR course(s) is/are shared from *outside* the program, please specify the related department or program that will be delivering the course(s). Please provide the following:

• **Contact information of providing program:**

NA

• **Resources:** what are the resource implications for the proposed GCCR course(s), including any projected budget or staffing needs? If multiple units/programs will collaborate in offering the GCCR course(s), please specify the resource contribution of each participating program.

NA

• **Memorandum of Understanding/Letter of Agreement:** Attach formal documentation of agreement between the providing and receiving programs, specifying the delivery mechanisms and resources allocated for the specified GCCR course(s) in the respective programs (include with attachments).

Date of agreement: NA

4. Syllabi: Please provide a sample syllabus for each course that will be designated to fulfill the GCCR. Make sure the following things are clearly indicated on the syllabi for ease of review and approval (check off each):

**Graduation Composition and Communication Requirement (GCCR)
GCCR PROPOSAL AND CHANGE UNDERGRADUATE PROGRAM FORM**

- the GCCR assignments are **highlighted** in the syllabus and course calendar;
- the GCCR assignments meet the minimum workload requirements as specified by the Senate Rules for GCCR courses (see the draft Senate GCCR rule linked [here](#));
- the elements are specified in the syllabus that fulfill the GCCR requirement for a clear draft/feedback/revision process;
- the grade level requirements for the GCCR are specified on the syllabus (i.e., an average of C or better is required on GCCR assignments for credit);
- the course or sequence of courses are specified to be completed after the first year (i.e. to be completed after completing 30 credit hours) for GCCR credit;
- the course syllabus specifies “This course provides full/partial GCCR credit for the XXX major/program”
 - if the course provides partial GCCR credit, the fulfilled portion of the GCCR must be specified and the other components of the GCCR for the program must be specified: e.g. “This course provides partial credit for the written component of the GCCR for the XXX major/program in conjunction with Course 2”

5. Instructional plan: Summarize the instructional plan for teaching the C&C skills specified in the program SLOs and delivered in the course(s). Include the following information in **brief** statements (200 words or less). Information can be cut-and-pasted from the relevant sample syllabus with indications **where** on the syllabus it is found:

- **overview of delivery model:** summarize how the GCCR will be delivered for **all** program majors: explain how the delivery model is appropriate for the major/program and how it is offered at an appropriate level (e.g. required course(s), capstone course, skills practicum sequence of courses, etc.):

All music majors in the B.A. and B.M. programs will take two 1-credit courses (MUS 304 and MUS 305), usually during their Junior year, while they are also taking MUS 302 and MUS 303.

- **assignments:** overview or list of the assignments to be required for the GCCR (e.g. papers, reports, presentations, videos, etc.), with a summary of how these GCCR assignments appropriately meet the disciplinary and professional expectations of the major/program:

The major assignment for MUS 304 will be a presentation on a topic from MUS 302. For MUS 305, the student will revise and rewrite the final research paper from MUS 302.

- **revision:** description of the draft/feedback/revision plan for the GCCR assignments (e.g. peer review with instructor grading & feedback; essay drafting with mandatory revision; peer presentations; etc.):

There will be some peer feedback for the presentation, but otherwise feedback and grading will come from the instructor.

- other information helpful for reviewing the proposal:

Since the content of the assignments is based on work done for MUS 302, the feedback and grading in MUS 304 and MUS 305 will be based on the technical aspects of presentation and paper.

D. Assessment:

In addition to providing the relevant program-level SLOs under III.B, please specify the assessment plan at the program level for the proposed course(s) and content. Provide the following:

- specify the assessment schedule (e.g., every 3 semesters; biennially):

Biennially.

- identify the internal assessment authority (e.g. curriculum committee, Undergraduate Studies Committee):

Undergraduate Committee

- if the GCCR course(s) is/are shared, specify the assessment relationship between the providing and receiving programs: explain how the assessment standards of the receiving program will be implemented for the provided course(s):

**Graduation Composition and Communication Requirement (GCCR)
GCCR PROPOSAL AND CHANGE UNDERGRADUATE PROGRAM FORM**

Signature Routing Log

General Information:

GCCR Proposal Name (course prefix & number, program major & degree):	MUS 304 and MUS 305; Music; BM in Music Performance
Contact Person Name:	Jonathan Glixon
Phone:	7-1694
Email:	jonathan.glixon@uky.edu

Instructions:

Identify the groups or individuals reviewing the proposal; record the date of review; provide a contact person for each entry. On the approval process, please note:

- Proposals approved by Programs and Colleges will proceed to the GCCR Advisory Committee for expedited review and approval, and then they will be sent directly to the Senate Council Office. Program Changes will then be posted on a web transmittal for final Senate approval in time for inclusion in the Fall 2014 Course Bulletin.
- New Course Proposals for the GCCR will still require review and approval by the Undergraduate Council. This review will run parallel to GCCR Program Change review.
- In cases where new GCCR courses will be under review for implementation after Fall 2014, related GCCR Program Changes can still be approved for Fall 2014 as noted "*pending approval of appropriate GCCR courses.*"

Internal College Reviews and Course Sharing and Cross-listing Reviews:

Reviewing Group	Date Reviewed	Contact Person (name/phone/email)
Home Program <i>review by Chair or DUS, etc.</i>	3/24/14	Skip Gray / 257-4900 / skipgray@uky.edu
Providing Program <i>(if different from Home Program)</i>	3/24/14	Skip Gray / 257-4900 / skipgray@uky.edu
Cross-listing Program <i>(if applicable)</i>		/ /
College Dean	4/21/14	Michael Tick / 7-1707 / michael.tick@uky.edu
		/ /

Administrative Reviews:

Reviewing Group	Date Approved	Approval of Revision/ Pending Approval ¹
GCCR Advisory Committee	4/16/2014	

Comments:

¹ Use this space to indicate approval of revisions made subsequent to that group's review, if deemed necessary by the revising group; and/or any Program Change approvals with GCCR course approvals pending.

MUS 304
Music Communication I: Oral Communication of Music

Instructor: School of Music Faculty Member TBA
Office Address: 105 Fine Arts Building
Email: TBA
Office Phone: 257-1234

Office hours: TBA and by appointment

Course Description:

This course is the first of a two-course sequence (with MUS 305), designed to develop students' written and oral communication skills and information literacy in music for students in the B.A. and B.M. programs in the School of Music. MUS 304 focuses on oral communication. To be taken simultaneously with MUS 302. With MUS 305, satisfies the Graduation Composition and Communications Requirement.

Prerequisites:

Junior standing in Music.

Student Learning Outcomes:

After completing this course, the student will be able to:

- 1) present clearly and coherently a musical topic to a class or similar group, utilizing audio and visual materials
- 2) demonstrate basic information literacy in the field of music

Required Materials:

Textbook: Trevor Herbert, *Music in Words: A Guide to Researching and Writing about Music* (Oxford University Press, 2009)

Course Assignments

10-minute oral presentation on a topic being studied in MUS 302	
first draft	30 points
final version	50 points
Peer feedback on another student's oral presentation	10 points
Revision of a short writing assignment submitted for MUS 302	10 points
Total	100 points

Summary Description of Course Assignments

- 1) The major assignment for this class will be a 10-minute individual oral presentation on a musical topic selected from the material being studied concurrently in MUS 302. For the first version, each student will be assigned to a small group that will listen to the presentation and provide oral feedback. Each student in this group will be assigned to prepare a written version of this feedback for one other student. The instructor will also provide feedback. In consultation with the instructor, through individual meetings, he student will revise the presentation in based on peer and instructor comments. The final version will be presented to a small group of students selected from the class. This assignment will be evaluated based on the following elements:

- 1) Use of appropriate audio and visual materials and technology
- 2) Clarity and coherence of presentation
- 3) Use of sources (demonstrating information literacy)
- 4) Ability to interact critically with the topic
- 5) Accuracy of content
- 6) Originality

2) Each student will submit a short writing assignment from MUS 302, which will then be revised, and if necessary expanded, based upon feedback from the instructor. The final version of the paper will be at least 500 words. Since this paper has already been graded for content in MUS 302, it will be graded here on the following aspects of writing:

1) Technical writing skills	20%
2) Organization	20%
3) Use of sources	20%
4) Ability to interact critically with the topic	20%
5) Originality	20%

Course Grading:

Grading scale:

90 – 100%	= A
80-89%	= B
70-79%	= C
60-69%	= D
0-59%	= E

NOTE: A minimum grade of C is required for this course to count towards the Graduation Composition and Communication Requirement.

Mid-term Grade

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Submission of Assignments:

Written portions of assignments will be submitted through Blackboard in MS Word format. Feedback will be provided through the same format.

Attendance Policy.

Attendance is required. Penalties are as follows:

- missed lecture: 2 points off final grade
- missed attendance at presentation: 2 points off final grade
- missed individual appointment: 2 points off final grade
- missed presentation (first or final version): 5 points off final grade

Excused Absences:

Students need to notify the professor of absences prior to class when possible. S.R.

5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Verification of Absences

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Academic Integrity:

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of Student Rights and Responsibilities (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate

acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Accommodations due to disability:

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Classroom Behavior Policies

Students will behave with politeness, respect, and consideration when attending another student's presentation. A student who fails to show respect during another student's presentation will be considered as absent, and will receive the penalty listed above.

Tentative Course Schedule

Students will meet together for lectures the first three weeks of the semester. After that, meetings will be scheduled in small groups and individually:

Week 1: Lecture: The elements of a good oral presentation

Week 2: Lecture: Research tools in music (assigned reading in Herbert, *Music in Words*)

Week 3: Lecture: Introduction to writing about music (assigned reading in Herbert, *Music in Words*)

Weeks 4-7: Students will be divided into small groups to for the first versions of their oral presentations

Weeks 8-11: Individual meetings with the instructor

Weeks 12-15: Final presentations to small groups

Courses	Request Tracking
---------	------------------

New Course Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

[Open in full window to print or save](#)

[Generate Report](#)

Attachments:

[Browse...](#) No file selected.

[Upload File](#)

	ID	Attachment
Delete	3360	MUS_304_Syllabus_draft.pdf

[First](#) [1](#) [Last](#)

Select saved project to retrieve...

[Get](#)

[New](#)

[Go to Request Tracking Page](#)

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: Submission Date:
- b. * Department/Division:
- c.
- * Contact Person Name: Email: Phone:
- * Responsible Faculty ID (if different from Contact): Email: Phone:
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year ¹
- e. Should this course be a UK Core Course? Yes No

If YES, check the areas that apply:

- Inquiry - Arts & Creativity Composition & Communications - II
- Inquiry - Humanities Quantitative Foundations
- Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
- Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
- Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes ⁴ No
- b. * Prefix and Number:
- c. * Full Title:
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed ² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours ³ for each meeting pattern type.
- | | | | |
|---------------------------------------|--|---|-------------------------------------|
| <input type="checkbox"/> Lecture | <input type="checkbox"/> Laboratory ¹ | <input type="checkbox"/> Recitation | <input type="checkbox"/> Discussion |
| <input type="checkbox"/> Indep. Study | <input type="checkbox"/> Clinical | <input type="checkbox"/> Colloquium | <input type="checkbox"/> Practicum |
| <input type="checkbox"/> Research | <input type="checkbox"/> Residency | <input type="checkbox"/> Seminar | <input type="checkbox"/> Studio |
| <input type="checkbox"/> 1 Other | If Other, Please explain: | <input type="text" value="Several lectures at the beginning of the semester, then small group and in"/> | |
- g. * Identify a grading system:
- Letter (A, B, C, etc.)
- Pass/Fail
- Medicine Numeric Grade (Non-medical students will receive a letter grade)
- Graduate School Grade Scale
- h. * Number of credits:
- i. * Is this course repeatable for additional credit? Yes No
- If YES: Maximum number of credit hours:
- If YES: Will this course allow multiple registrations during the same semester? Yes No
- j. * Course Description for Bulletin:

This course is the first of a two-course sequence (with MUS 305), designed to develop students' written and oral communication skills and information literacy in music. MUS 304 focuses on oral communication. To be taken simultaneously with MUS 302. With MUS 305, satisfies the Graduation Composition and Communications Requirement.

k. Prerequisites, if any:

Junior standing in music.

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 25

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

8. * Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
 Relatively New – Now Being Widely Established
 Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

b. * Will this course be a new requirement ⁵ for ANY program? Yes No

If YES ⁵, list affected programs::

B.A. in Music; B.M. in Music Performance.

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached.

¹¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

¹² The chair of the cross-listing department must sign off on the Signature Routing Log.

¹³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

¹⁴ You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

¹⁵ In order to change a program, a program change form must also be submitted.

[Submit as New Proposal](#)

[Save Current Changes](#)

Document Saved Successfully.

MUS 305
Music Communication II: Written Communication of Music

Instructor: School of Music Faculty Member TBA
Office Address: 105 Fine Arts Building
Email: TBA
Office Phone: 257-1234

Office hours: TBA

Course Description:

This course is the second of a two-course sequence (with MUS 304), designed to develop students' written and oral communication skills and information literacy in music for students in the B.A. and B.M. programs in the School of Music. MUS 305 focuses on written communication. To be taken simultaneously with MUS 303. With MUS 304, satisfies the Graduation Composition and Communications Requirement.

Prerequisites:

Junior standing in Music; MUS 302 and MUS 304.

Student Learning Outcomes:

After completing this course able to:

- 1) write clearly and coherently about a musical topic
- 2) demonstrate basic information literacy in the field of music

Required Materials:

Text: Trevor Herbert, *Music in Words: A Guide to Researching and Writing about Music* (Oxford University Press, 2009)

Course Assignments

Revision and rewriting of the final 10-page (3,500 word) research paper submitted for MUS 302.

At the beginning of the semester, each student will submit, through Blackboard, a clean copy of the final 10-page (3,500 word) research paper submitted at the end of the previous semester for MUS 302, including the abstract and annotated bibliography (which should be approximately 1,000 words in length combined). The instructor will provide feedback, and will meet one or more times with the student to discuss revision and rewriting (the first meeting must be scheduled at least one week prior to midterm). At the end of the semester, the student will submit the final, revised version of the paper.

Since this paper has already been graded for content in MUS 302, it will be graded here on the following aspects of writing:

- | | |
|--|-----|
| 1) Technical writing skills | 20% |
| 2) Organization | 20% |
| 3) Use of sources | 20% |
| 4) Ability to interact critically with the topic | 20% |
| 5) Originality | 20% |

In order to demonstrate information literacy in music, the process of revision may include expansion or enhancement of the annotated bibliography.

Course Grading:

Grading scale:

90 – 100% = A

80-89% = B

70-79% = C

60-69% = D

0-59% = E

NOTE: A minimum grade of C is required for this course to count towards the Graduation Composition and Communication Requirement.

Mid-term Grade

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Submission of Assignments:

Writing will be submitted through Blackboard in MS Word format. Feedback will be provided through the same format.

Attendance Policy.

Attendance is required. Penalties are as follows:

missed lecture: 2 points off final grade

missed individual appointment: 5 points off final grade

Excused Absences:

Students need to notify the professor of absences prior to class when possible. S.R.

5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Verification of Absences

Students may be asked to verify their absences in order for them to be considered excused.

Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when

students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Academic Integrity:

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of Student Rights and Responsibilities (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check

for plagiarism.

Accommodations due to disability:

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Tentative Course Schedule

Students will meet together for lectures the first three weeks of the semester. After that, meetings will be scheduled in small groups and individually:

Week 1-3: Lectures: Writing about music (assigned reading in Herbert, *Music in Words*)

Weeks 4-14: Individual meetings with the instructor

Weeks 15: Submission of final version of paper

Courses	Request Tracking
---------	------------------

New Course Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

[Open in full window to print or save](#)

[Generate Report](#)

Attachments:

[Browse...](#) No file selected. [Upload File](#)

	ID	Attachment
Delete	3361	MUS_305_Syllabus_draft.pdf

[First](#) 1 [Last](#)

Select saved project to retrieve...

[Get](#)

[New](#)

[Go to Request Tracking Page](#)

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: Submission Date:
- b. * Department/Division:
- c.
- * Contact Person Name: Email: Phone:
- * Responsible Faculty ID (if different from Contact): Email: Phone:
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year ¹
- e. Should this course be a UK Core Course? Yes No

If YES, check the areas that apply:

- Inquiry - Arts & Creativity Composition & Communications - II
- Inquiry - Humanities Quantitative Foundations
- Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
- Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
- Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes ⁴ No
- b. * Prefix and Number:
- c. * Full Title:
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed ² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours ³ for each meeting pattern type.
- | | | | |
|---------------------------------------|--|--|-------------------------------------|
| <input type="checkbox"/> Lecture | <input type="checkbox"/> Laboratory ¹ | <input type="checkbox"/> Recitation | <input type="checkbox"/> Discussion |
| <input type="checkbox"/> Indep. Study | <input type="checkbox"/> Clinical | <input type="checkbox"/> Colloquium | <input type="checkbox"/> Practicum |
| <input type="checkbox"/> Research | <input type="checkbox"/> Residency | <input type="checkbox"/> Seminar | <input type="checkbox"/> Studio |
| <input type="text" value="1"/> Other | If Other, Please explain: | <input type="text" value="Several lectures at the beginning of the semester, then individual sessions"/> | |
- g. * Identify a grading system:
- Letter (A, B, C, etc.)
- Pass/Fail
- Medicine Numeric Grade (Non-medical students will receive a letter grade)
- Graduate School Grade Scale
- h. * Number of credits:
- i. * Is this course repeatable for additional credit? Yes No
- If YES: Maximum number of credit hours:
- If YES: Will this course allow multiple registrations during the same semester? Yes No
- j. * Course Description for Bulletin:

This course is the second of a two-course sequence (with MUS 304), designed to develop students' written and oral communication skills and information literacy in music. MUS 305 focuses on written communication. To be taken simultaneously with MUS 303. With MUS 304, satisfies the Graduation Composition and Communications Requirement.

k. Prerequisites, if any:

Junior standing in Music; MUS 302 and MUS 304.

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 25

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

8. * Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
 Relatively New – Now Being Widely Established
 Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

b. * Will this course be a new requirement ⁵ for ANY program? Yes No

If YES ⁵, list affected programs::

B.A. in Music; B.M. in Music Performance

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached.

¹¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

¹² The chair of the cross-listing department must sign off on the Signature Routing Log.

¹³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

¹⁴ You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

¹⁵ In order to change a program, a program change form must also be submitted.

[Submit as New Proposal](#)

[Save Current Changes](#)

Document Saved Successfully.

GCCR PROPOSAL FOR THE B.A. AND B.M. IN MUSIC – SUPPLEMENTARY MATERIALS

In order to satisfy the GCCR, undergraduate majors in the B.A. and B.M. programs in Music will enroll in MUS 304 and MUS 305 (1 credit each) simultaneously with the required Music History classes MUS 302 and MUS 303 (3 credits each), usually taken in the Junior year. The presentations and writing projects for MUS 304 and 305 are based on materials studied in MUS 302 and on assignments submitted for that class. For MUS 302, the assignments were graded primarily on content and research, and do not undergo a thorough revision process. For MUS 304 and 305, the grading of these assignments is primarily on technical matters of presentation, writing, and information literacy, as explained in the syllabi. To clarify the relationship between MUS 302 and the GCCR classes (MUS 304 and 305), I am appending the following items:

- 1) The syllabus for MUS 302
- 2) The detailed assignment for the research paper for MUS 302 (which will be the basis for the revision and rewriting process in MUS 305). NOTE: The paper itself is 3,500 words; the abstract and annotated bibliography add another approximately 1,000 words).
- 3) A sample short writing assignment for MUS 302 (which will be the basis for the short writing assignment for MUS 304).

MUS 302

HISTORY OF MUSIC II:

CLASSIC AND ROMANTIC MUSIC

Syllabus - Fall 2013

Professor: Dr. Diana Hallman
Office phone: 257-8184
E-mail & Web: Diana.Hallman@uky.edu
http://www.uky.edu/FineArts/Music/faculty/diana_hallman/
Office Hours: Mon., 1:30-3:30 pm
Fri., 1:30-2:30 pm
TA/Tutor: Kaylina Madison
E-mail: Kaylina.Madison@uky.edu

Required Texts

Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. New York and London: W.W. Norton, 2010. ISBN 978-0-393-93125-9.

Burkholder, J. Peter, and Claude V. Palisca, eds. *Norton Anthology of Western Music*, 6th ed. Vol. 2. New York and London: W.W. Norton, 2010. ISBN 978-0-393-93127-3 (pbk.)

Recommended for Purchase

Norton Recorded Anthology of Western Music, 6th ed. Vol. 2 (6 CDs). ISBN 0-393-10609-8

Course Description & Goals

This course will explore the history of musical style and the history of music within culture. Students will become familiar with composers, genres, aesthetic ideals, and performance practices of the 18th and 19th centuries, primarily in Europe. They will learn to distinguish common, diverse, and changing styles of the "Classic" and "Romantic" periods and will view musical works as "cultural artifacts" that deepen our mediation with the past and its music within our own present. Students will become more familiar with musical-historical concepts and terminology and will strengthen skills in active, critical listening, score reading and interpretation, music research, and talking and writing music and its history. This knowledge should be synthesized with skills and ideas developed in theory classes, performance studios, and concert experiences.



Wolfgang Amadeus Mozart (1756-91)

Questions to Contemplate

- Can historical understanding aid in our becoming better, more informed performers, teachers, listeners, and world citizens?
- Can our knowledge of music history and style help us to connect with traditions and cultures of the past?
- Can our knowledge of a composer's life and environment help us understand his/her music?
- Does music reflect the "spirit" or "Zeitgeist" of a particular time and place? In what ways?
- How is music affected by political events, economic realities, social structures and identities?
- Is there only one way to create a history? If you had to construct your own history of music of the 18th and 19th centuries, what criteria would you use for organizing it? Who and what would you include or exclude?

Evaluation

The course grade will be determined by preparation, class participation, and attendance; quality and timely completion of assignments and research and writing project; and grades earned on examinations.

Grading

Your final grade will be determined as follows:

- Class attendance, preparation of readings & music examples, & class participation = 10 pts./%
- * Excellent class participation = 1-2 additional pts.

• 2 Written Assignments (@ 5 pts. ea.) =	10 pts.
• 3 Listening Quizzes (@ 5 pts. ea.) =	15 pts.
• Test 1 =	15 pts.
• Test 2 =	15 pts.
• Research/Writing Project =	20 pts.
Part I =	5 pts.
Part 2 =	15 pts.

- Final Exam = 15 pts.

A=90-100 B=80-89 C=70-79 D=60-69 E=0-59

Late submission of written assignments (up to one week after deadline) = reduction of one letter grade. Assignments submitted later than one week beyond the deadline will not be accepted.

Attendance

Up to 3 classes may be missed for short-term illness or other personal reasons (e.g., doctor's appointment, car break-down, or attendance of wedding), without excuse, without penalty of grade reduction, and without report. **But, please note:**

4-6 unexcused absences= 80-75 (attendance grade)

7-9 unexcused absences= 60-50 (attendance grade)

10-15 unexcused absences= 30-20 (attendance grade)

16 or more unexcused absences=course failure

Excused absences include only those approved by University administration following School of Music policy, or those caused by extended serious illness or the death of an immediate family member, to be approved by the professor. **Slips from Health Services are not accepted as excuses or proof of serious illness; a doctor's letter is required.** Students should communicate directly with the professor, in person or by phone, if he/she needs special consideration.

Examinations

There will be three listening quizzes (Mon., 9/16; Wed., 10/23; Fri., 12/6), two large tests (Fri., 9/27; Mon. 11/11), and a **final exam (Wed., Dec. 18, 12:30 pm)**. Students will be expected to take notes and synthesize information from class lectures,

discussions, and assigned readings, scores, and recordings/videos.

Listening Quizzes will include:

- 1) identification of work by composer, title, opus/catalog number, genre, and date;
- 2) description of one or more excerpts to reflect critical listening, interpretation, and history of the work and its style(s).

Tests & Final Exam will include:

- 1) identification of score excerpts by composer, title, and genre; the final exam will include listening excerpts as well, with the criteria given above;
- 2) questions on form, style, or historical significance of individual works or genres;
- 3) identification/definition of terms and names;
- 4) short answers (fill in the blanks, e.g.); and
- 5) essays.

The first test will reflect material from the beginning of the semester through the class prior to the test; the second test will reflect material covered after the first test; the final exam will be cumulative, save for the listening portion.

The dates of the tests are fixed;

the date of the Final Exam is absolute (see

<http://www.uky.edu/Registrar/finals-fall.htm>). If extreme circumstances arise, a student must contact the professor prior to the exam. Make-up exams will be allowed only upon presentation of an authorized, written explanation from the administration.

Assignments

Reading assignments from the textbook, as well as selected readings posted in **Blackboard, Course Content**, will be given to prepare for each class. Listening assignments for each class will also be given (online clips will be available in Blackboard, as well as Naxos, Classical Library Online; CDs are available in Lucille Little Library Listening Center.)

Two graded written assignments (due Mon., 9/9 and Mon. 10/7) will consist of musical and historical analyses or descriptions. Please download assignments from Blackboard and please submit in hard copy only.

Research/Writing Project

Your project will consist of the research and writing of a 10-page (3,500-word) paper centered on one of the topics designated in **Blackboard, Course Information**.

The preparation and submission of the research/writing project will be in two parts, each of

which will be graded. **Both Parts 1 and 2 must be submitted in hard copy form.**

A separate grade will be given for the in-class group presentation.

Part 1. A) An **abstract**, or paragraph summary, of your topic, with strong **thesis** statement; B) an **annotated bibliography**; and C) an **outline** for your paper. The outline should specify an introduction and conclusion, as well as the topics of sections and paragraphs that will make up the body of your paper. (Due Fri., 11/1.)

Part 2. The 10-page (3,500-word) paper itself, along with the finalized annotated bibliography. The paper should be **typed**, double-spaced, 12 pt. font, standard 1-inch margins) and **submitted in hard-copy form**. It should represent your own short history and interpretation of your chosen topic, reinforced through the information and insights that you find in both secondary and primary sources. The paper should be interesting, well organized, well written, well cited and proofread. Good research, approach, content, and writing are most important, but typographical and grammatical errors will also affect your grade. **Please note: any instance of plagiarism will result in an E.** (Due Mon., 12/2.)

(See further details of expectations and specific guidelines in "Guidelines for Research/Writing Project," Blackboard, Course Information.)

NB: A prize will be given to the best student paper.

Study, Tutor, and Research Sessions

External study, tutor, and research sessions will be offered in Lucille Little Fine Arts Library. (Session times TBA through Blackboard and/or e-mail.)

Students who fail a test are required to attend two tutoring sessions within the two weeks following the test, as well as one study session prior to the following exam.

Blackboard

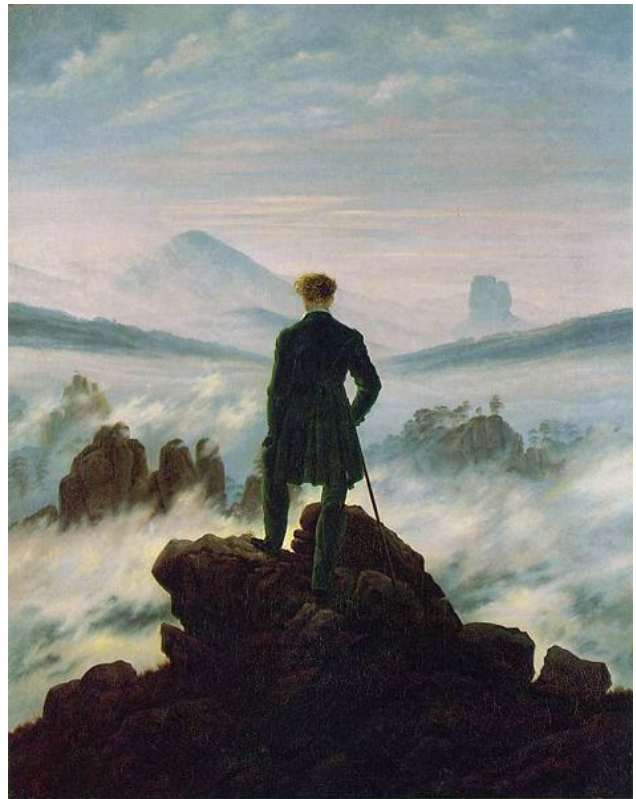
Please check Blackboard regularly to find announcements, course documents, study and research guidelines, readings, and sound clips.

Rules on Cheating, Plagiarism, and Etiquette

• A student involved in cheating or plagiarism will be subject to punishment according to University policy; see http://www.uky.edu/Ombud/reminder_cheating.php
<http://www.uky.edu/Ombud/Plagiarism.pdf>

Plagiarism will result in an E on the paper, and possibly an E in the course.

- Cell phones should be turned off in class.
- Laptops may be used for note-taking only.
- E-mailing, texting, instant-messaging, FaceBook checking, and non-relevant Internet use are not allowed.
- Eating in class is not appropriate.
- Continuous background talking or whispering during class is impolite and distracting.



Wanderer above the Sea of Fog (c. 1818) by C. D. Friedrich

MUS 302: HISTORY OF MUSIC II

CLASSIC AND ROMANTIC MUSIC

Fall 2013 - Dr. Diana Hallman

SCHEDULE & ASSIGNMENTS



Edgar Degas, 1876 painting of the "Debauched Nuns" scene, *Robert le diable*, Paris Opéra

See the schedule below for reading and listening assignments.

Please prepare these prior to the class and date given.

Most readings are drawn from your textbook, Burkholder, Grout, and Palisca's *A History of Western Music*, 8th ed. (HWM). Other assigned readings are found in Oliver Strunk's *Source Readings in Music History*, rev. edition (Rev. Strunk) and Weiss & Taruskin's *Music in the Western World* (W&T), available in digital form in **Blackboard**, **Course Content**, and in print in the Reserve Room, Lucille Little Fine Arts Library.


IN PREPARATION FOR EACH CLASS, you should also **LISTEN** critically to the musical works listed below, **READ** the discussions accompanying the scores in *Norton Anthology of Western Music* (NAWM), and **STUDY** each score. More detailed study guidelines or questions can be found in **Course Information** in **Blackboard**.


Most listening examples (*) are found on CDs 7-11 of *Norton Recorded Anthology of Western Music*, 6th ed., Vol. 2. These recordings are also available through **Course Content**, **Blackboard**. Alternate recordings can be found through the online resources, **Naxos**, **Classical Music Library**, and **YouTube**: see links under "Find Recorded Music and Streaming Audio," Lucille Little Library, Research Guides: <http://libguides.uky.edu/content.php?pid=129357&sid=1491281>.


The NAWM CDs are designated below by Vol. and CD nos.; other recordings on reserve in the Listening Center are preceded by CD nos. below. A few scores not available in your anthology can be found among the **digitalized scores of the IMSLP/Petrucci Music Library**: <http://imslp.org/wiki>; a few will be provided through **Blackboard**.


MUS 302


DATE	TOPIC	LISTENING* AND READING ASSIGNMENTS
8/28 Wed.	Course Introduction	
8/30 Fri.	From Baroque to Classic: Continuity and Change in the 18 th Century	HWM: Ch. 18, pp. 414-16 (Review, Early 18 th c.); Ch. 20, 468-78
9/2 Mon.	Labor Day: No Class	
9/4 Wed.	New Ideals, Practices, and Styles in the Early Classic Period	*SAMMARTINI: Symphony in F Major, No. 32, Mvt. 1 (NAWM 108, CD 7) *D. SCARLATTI: Sonata in D Major, K. 119 (NAWM 106, CD 7) HWM: Ch. 20, pp. 474-82
9/6 Fri.	Early to Late Classic Music: "Topics" and Styles	*C.P.E. BACH: Sonata in A Major, H. 186, Wq. 55/4, Mvt. 2 (NAWM 107, CD 7) *MOZART: Sonata in Bb Major, K. 332, Mvt. 1 (NAWM 114) Handout; HWM, Ch. 22, pp. 515-20
9/9 Mon.	Opera in the 18 th Century: The Rise of Comic Opera: Italian <i>opera buffa</i> (and Other Comic Genres) (Written Assignment No. 1 due)	*PERGOLESI: <i>La serva padrona</i> , excerpts (NAWM 101, CD 7) *JOHN GAY: <i>The Beggar's Opera</i> , Sc. 13 arias (NAWM 103, CD 7) (Supplemental: *Haydn: <i>Lo speziale</i> ; <i>L'incontro improvviso</i> excerpts; in BB) HWM: Ch. 21, pp. 483-89; 493-97; 505
9/11 Wed.	Continuation and Transformation of Italian <i>opera seria</i>	*HASSE: <i>Cleofide</i> , aria from Act II, Sc. 9 (NAWM 102, CD 7) *GLUCK: <i>Orfeo ed Euridice</i> , excerpts from Act II, Sc. 1 (NAWM 104, CD 7) (Supplemental: *Mozart: <i>Mitridate, re di Ponto</i> , excerpts; in BB) HWM: Ch. 21, pp. 489-93; 497-500 (Review pp. 320-28); W&T: Gluck, pp. 301-02 (E-Reserves)


DATE	TOPIC	LISTENING* AND READING ASSIGNMENTS
9/13 Fri.	The Early Classic Symphony, <i>Symphonie concertante</i> , and Concerto	<p>*SAMMARTINI: Symphony in F Major, No. 32, Mvt. 1 (NAWM 108, CD 7)</p> <p>*STAMITZ: <i>Sinfonia a 8</i> in Eb Major, Mvt. 1 (NAWM 109, CD 7)</p> <p>*J.C. BACH: Concerto for Harpsichord or Piano and Strings in Eb Major, Op. 7, No. 5, Mvt. 1 (NAWM 110, CD 7)</p> <p>HWM: Ch. 22, pp. 506-15; 520-25</p> <p><i>New Grove II</i> (2001): "Orchestra" §6, "The Classical Orchestra" (v. 18, pp. 533-38) (or find in <i>Grove Music Online</i>)</p>
9/16 Mon.	<p>Music for the Royal Court:</p> <p>Franz Joseph Haydn (1732-1809) at Esterháza</p>  <p>(Listening Quiz No. 1)</p>	<p>*HAYDN: Symphony No. 6 in D Major, Hob. I: 6 (<i>Le Matin</i>), Mvt. 1 (score handout, CD 103)</p> <p>*HAYDN: Symphony No. 56 in C Major, Hob. I: 56, Mvt. 1 (score handout)</p> <p>HWM: Ch. 23, pp. 526-36;</p> <p>W&T: "Haydn's Duties," pp. 298-300 (E-Reserves)</p>
9/18 Wed.	The Rise of Concert Life and the Rise of the Concert Symphony	<p>*HAYDN: Symphony No. 92 in G Major, Hob. I: 92, Mvts. 1-4 (NAWM 112, CD 7)</p> <p>HWM, Ch. 23, pp. 536-42</p>
9/20 Fri.	The Late Symphonies of Haydn and Mozart	<p>*HAYDN: Symphony No. 104 in D Major, Hob. I: 104, Mvt. 4 (score - BB, CD 2118)</p> <p>*MOZART: Symphony No. 41 in C Major, K. 551, Mvt. 4 (NAWM 116, CD 7)</p> <p>HWM, Ch. 23, pp. 541-42; 559-60; W&T: "From Mozart's Letters"; "Haydn's Reception," pp. 311-16 (E-Reserves)</p>
9/23 Mon.	Classic Chamber Music and the Development of the String Quartet	<p>*HAYDN: String Quartet, Op. 33, No. 2 ("The Joke"), Hob. III: 38, Mvts. 1-3 (score - BB); Mvt. 4 (NAWM 111, CD 7)</p> <p>HWM: Ch. 23, pp. 532-36; 542-44; 556-57</p>


DATE	TOPIC	LISTENING* AND READING ASSIGNMENTS
9/25 Wed.	<p>The 18th-Century <i>Fortepiano</i></p> <p>Wolfgang Amadeus Mozart (1756-91): <i>At the Fortepiano</i></p>	<p>*MOZART: Piano Sonata in F Major, K. 332, Mvt. 1 (NAWM 114, CD 7)</p> <p>*MOZART: Concerto in A Major, K. 488, Mvt. 1 (NAWM 115, CD 8; CD 1516)</p> <p>HWM: Ch. 23, pp. 546-59 W&T: pp. 306-10 (E-Reserves)</p> <p>First English grand piano (1772): http://www.bbc.co.uk/news/uk-22507415?sf12790618=1</p>
9/27 Fri.	TEST NO. 1	Review and synthesize assigned readings, scores, class notes.
9/30 Mon.	<p>Mozart's <i>Don Giovanni</i>: Italian Traditions & Enlightenment Ideas</p>	<p>*MOZART: <i>Don Giovanni</i> ((VR 23, v. 1-2; DVD 625), Act I, Scenes 1-2, 5 and other excerpts (NAWM 117, CD 8, CD 256)</p> <p>HWM: Ch. 23, pp. 561-64 <i>New Grove-Opera</i> (print or <i>Grove Online</i>): synopsis of <i>Don Giovanni</i></p>
10/2 Wed.	<p>Mozart's <i>Don Giovanni</i>, Act II</p> 	<p>*MOZART: <i>Don Giovanni</i> (Reserve score; <i>Petrucci</i>; VR 23, v. 1-2; DVD 71)</p> <p>Act II, Finale</p>
10/4 Fri.	<p>Sacred Music in Europe and the New World</p> <p>Guest professor: Dr. Jefferson Johnson</p>	<p>*MOZART, <i>Requiem</i>, K. 626: <i>Requiem</i>, <i>Kyrie</i>, <i>Dies irae</i> (score - BB; CD 289)</p> <p>*HAYDN, <i>The Creation</i>, Part 1, "The Representation of Chaos" (orchestral intro.) (score - BB, CD 1219); No. 2, "In the beginning God created" (NAWM 113, CD 7)</p> <p>*W. BILLINGS: <i>Creation</i>, from <i>The Continental Harmony</i> (NAWM 105, CD 7)</p> <p>HWM: Ch. 23, pp. 544-46; 564-65, Ch. 21, pp. 502-05</p>
10/7 Mon.	<p>In the Aftermath of Revolution: The Emergence of a New Economic, Social, and Musical World in the 19th Century</p> <p>(Written Assignment No. 2 due)</p>	<p>HWM: Pt. 5, pp. 566-67; Ch. 24, pp. 568-71</p>

DATE	TOPIC	LISTENING* AND READING ASSIGNMENTS
10/9 Wed.	Ludwig van Beethoven (1770-1827): Myth, Biography, and the Composer as Pianist 	*Sonata in C Minor, Op. 13 (<i>Pathétique</i>), Mvt. 1 (score - BB, CD 3122, v. 1) and Mvt. 3 (NAWM 118, CD 8) *Sonata in D Minor, Op. 31, No. 2 ("The Tempest"), Mvt. 1 (score-BB, CD 3122) *Sonata in F Minor, Op. 57 (<i>Appassionata</i>), Mvt. 1 (score-BB, CD 3122, v.2) HWM: Ch. 24, 571-79; W&T, Beethoven, "Heiligenstadt Testament" (full letter), pp. 326-28 (E-Reserves)
10/11 Fri.	The "Heroic" Beethoven and the <i>Eroica</i>	*Symphony No. 3 in Eb Major (<i>Eroica</i>), Op. 55, Mvt. 1 (NAWM 119, CD 8; CD 888) HWM: Ch. 24, pp. 576-83; W&T: pp. 328-31 (E-Reserves)
10/14 Mon.	The <i>Eroica</i> and After	*Symphony No. 3 in Eb Major (<i>Eroica</i>), Op. 55, Mvts. 2-4 HWM: Ch. 24, pp.583-85 Rev. Strunk: Reichardt, #147, pp. 1029-32 (11 th letter); 1036-38 (17 th letter) (E-Reserves)
10/16 Wed.	The Late Years and the Musical Legacy of Beethoven	*String Quartet in C# Minor, Op. 131, Mvts. 1 & 2 (NAWM 110, CD 8) *Symphony No. 9 in D Minor, Op. 125, Mvt. 4 (score - BB, CD 9) HWM: Ch. 24, pp. 585-94 W&T: "Wagner's Beethoven," pp. 377-80; Rev. Strunk: Hoffmann, #160, pp. 1193-98 (E-Reserves)
10/18 Fri.	From Classicism to Romanticism: Changing Aesthetics, New Genres, and New Integrations of Music and Literature	HWM: Ch. 25, pp. 595-606; 631-32
10/21 Mon.	Beethoven and Romanticism	

DATE	TOPIC	LISTENING* AND READING ASSIGNMENTS
10/23 Wed.	Romantic Expression in Schubert <i>Lieder</i> (Listening Quiz No. 2)	*SCHUBERT: <i>Gretchen am Spinnrade</i> (NAWM 121, CD 9) *SCHUBERT: <i>Der Erlkönig</i> (score - BB, CD 4558) *SCHUBERT: <i>Die Winterreise: Der Lindenbaum</i> (NAWM 122, CD 9) HWM: (Review Ch. 21, pp. 500-502); Ch. 25, pp. 606-12
10/25 Fri.	The Expanding Song Repertoire: Art Songs to Parlor Songs in Germany, France, Britain, and America	*R. SCHUMANN: <i>Dichterliebe: No. 1, Im wunderschönen Monat Mai</i> (NAWM 123, CD 9; score - BB; CD 6359) [*BRAHMS (selected <i>Lieder</i> , TBA)] *S. FOSTER: <i>Jeanie with the Light Brown Hair</i> (NAWM 124, CD 8) HWM: Ch. 25, pp. 613-15
10/28 Mon.	The Piano in the Salon and Home: Intimacy and Individuality 	*CHOPIN: Mazurka in Bb Major, Op. 7, No. 1 (NAWM 126; CD 9) *CHOPIN: Nocturne in Db Major, Op. 27, No. 2 (NAWM 127; CD 9) *FANNY MENDELSSOHN HENSEL: <i>Notturmo</i> in G Minor (score - BB) *FELIX MENDELSSOHN: <i>Lieder ohne Worte</i> , op. 19, no. 1 (score - BB) HWM: Ch. 25, pp. 616-26; Rev. Strunk: #155, pp. 1123-25; #157, pp. 1141-45 (E-Reserves)
10/30 Wed.	Robert Schumann, "Intertextuality," and the Romantic Imagination	*R. SCHUMANN: <i>Carnaval</i> , Op. 9: No. 5, <i>Florestan</i> ; No. 6, <i>Eusebius</i> , and No. 7, <i>Coquette</i> (NAWM 125, CD 9; CD 1102) *R. SCHUMANN: <i>Fantasie</i> in C Major, Op. 17 (score - BB; CD 1606) Rev. Strunk: #157, pp. 1141-58

DATE	TOPIC	LISTENING* AND READING ASSIGNMENTS
11/1 Fri.	<p>The Virtuoso and the Rise of Virtuosity</p> <p>(Part 1: Research/Writing Project due)</p>	<p>*PAGANINI: 24 Caprices, Op. 1, <i>La Campanella</i></p> <p>*LISZT: <i>Trois études de concert</i>: No. 3, <i>Un sospiro</i> (NAWM 128, CD 9); <i>Études d'exécution transcendante d'après Paganini: La Campanella</i> (score - BB, CD 4039)</p> <p>*GOTTSCHALK: <i>Souvenir de Porto Rico (Marche des Gibaros)</i>, Op. 31 (NAWM 129, CD 9)</p> <p>HWM: Ch. 25, pp. 626-31; W&T: pp. 340-45, 363-65 (E-Reserves)</p>
11/4 Mon.	<p>Innovations in 19th-Century Instruments, the 19th-Century Orchestra, and the Rise of the "Modern" Conductor</p>	<p><i>New Grove II</i> (2001): "Orchestra" § 7, "The Romantic Orchestra" (v. 18, pp. 538-43, or <i>Grove Online</i>)</p> <p>HWM: Ch. 25, pp. 600-601; Ch. 26, pp. 633-37 W&T: #99, pp. 345-46 (E-Reserves)</p>
11/6 Wed.	<p>Programmatic Music and Berlioz's <i>Symphonie fantastique</i></p> 	<p>*BERLIOZ: <i>Symphonie fantastique</i>: Mvt. 1, <i>Rêveries</i>; Mvt. 3, <i>Scène aux champs</i>; Mvt. 4, <i>Marche au supplice</i> (score-BB, CD 2408)</p> <p>HWM: Ch. 26, pp. 640-44</p> <p>W&T: pp. 380-85; Rev. Strunk: #158, Pt. 3, pp. 1166-71; #161: pp. 1198-1201 (E-Reserves)</p> <p>Mvt. 5, <i>Songe d'une nuit du Sabbat (Dream of a Witches' Sabbath)</i> (NAWM 130; CD 9)</p>
11/8 Fri.	<p>NO CLASS</p>	<p>Professor at American Musicological Society (AMS) Annual Meeting, Pittsburgh, PA</p>
11/11 Mon.	<p>TEST NO. 2</p>	<p>Review and synthesize assigned readings, listening & score assignments, class notes.</p>

DATE	TOPIC	LISTENING* AND READING ASSIGNMENTS
11/13 Wed.	The Fantastic and Supernatural in Opera 	<p>*Carl Maria von WEBER: <i>Der Freischütz</i> (1821), Act II, Finale: Wolf's Glen Scene (NAWM 140, CD 10; DVD 360; VR 7)</p> <p>HWM: Ch. 27, pp. 676-84</p> <p>Supplemental: Giacomo Meyerbeer, <i>Robert le Diable</i> (1831), Act III, "Debauched Nuns Scene" – Bertram, "Nonnes qui reposez": http://www.youtube.com/watch?v=HHBTZZaOYAQ</p> <p>Charles Gounod, <i>Faust</i> (1859), Act IV, Church Scene: http://www.youtube.com/watch?v=NV46iJFNqsg "Le veau d'or est toujours debout" (Méphistophélès): http://www.youtube.com/watch?v=WUgoMzkaSoE</p> <p>Arrigo Boito, <i>Mephistofele</i>: http://www.youtube.com/watch?v=1AyGJyXfgFw&feature=fvwp</p>
11/15 Fri.	Italian Opera in the 19 th Century: Rossini, Bellini, and Donizetti and the Art of <i>bel canto</i>	<p>*ROSSINI: <i>Il barbiere di Siviglia</i> (1816) Act I, No. 7: <i>Una voce poco fa</i> (NAWM 137, CD 9)</p> <p>*BELLINI: <i>Norma</i> (1831): Act I, Sc. 4: <i>Casta diva</i> (NAWM 138, CD 10; VR 156)</p> <p>HWM: Ch.27, pp. 661-73</p>
11/18 Mon.	Verdi: Bel canto and Beyond	<p>*VERDI: <i>La Traviata</i> (1853) Act III: Scena and Duet, <i>Parigi, o cara</i> (NAWM 142, CD 10; CD 1812; DVD 340)</p> <p>(Supplemental: Excerpts from Verdi's <i>Rigoletto</i> and other operas)</p>
11/20 Wed.	Music, Politics, and Spectacle: French Grand Opera	<p>*F. HALÉVY: <i>La Juive</i> (1835) Act III, Finale (Score-BB, CD 984; DVD 515)</p> <p>*G. MEYERBEER: <i>Les Huguenots</i> (1836): Act II, Conclusion (NAWM 139, CD 10); Act IV, <i>Grand duo</i> (Score-BB, CD 1203)</p> <p>HWM: Ch. 27, pp. 673-76</p>
11/22 Fri.	Diverging Operatic Trends of the Mid-to Late 19 th Century in Europe and Russia	<p>*BIZET: <i>Carmen</i> (1875), Act I, No. 10, <i>seguidilla</i> and duet (NAWM 144, CD 11, DVD 52)</p> <p>*MUSORGSKY: <i>Boris Godunov</i> (1869/74), Coronation Scene (NAWM 145, CD 11, DVD 480)</p> <p>HWM: Ch. 28, pp. 685-89; 702-723</p>

DATE	TOPIC	LISTENING* AND READING ASSIGNMENTS
11/25 Mon.	Continuation and Transformation of Orchestral Traditions in the 19 th Century	<p>*SCHUBERT: Symphony in B Minor (“Unfinished”), Mvt. 1 (score - BB, CD 2155)</p> <p>*SCHUMANN: Symphony No. 4 in D Minor, Op. 120, Mvt. 1 (NAWM 132, CD 9)</p> <p>*BRAHMS: Symphony No. 4 in E Minor, Op. 98, Mvt. 4 (NAWM 147, CD 11; CD 2104)</p> <p>HWM: Ch. 29, pp. 728-32</p> <p>*MENDELSSOHN: Violin Concerto in E Minor, Op. 64, Mvt. 3 (NAWM 131, CD 9)</p> <p>HWM: Ch. 26, pp. 637-40; 644-48; Ch. 29, pp. 728-32</p>
11/27- 11/30	NO CLASSES (Wed. & Fri.)	THANKSGIVING HOLIDAY
12/2 Mon.	<p>Wagner’s New Ideas of “Music Drama”: <i>Der Ring des Nibelungen</i></p> <p>(Part 2: Research Paper due)</p> 	<p>*WAGNER: <i>Das Rheingold</i>, Prelude (and excerpts) (reserve score; CD 3651; DVD 863)</p> <p>*WAGNER: <i>Die Walküre</i>: excerpts, including Act III, “Ride of the Valkyries” and Wotan’s Farewell (CD 7808; DVD 900)</p> <p>*WAGNER: <i>Götterdämmerung</i>: Act III, Scene 3, “Grane, mein Ross” (Immolation Scene) (reserve score; CD 5288; DVD 901)</p> <p>HWM: Ch. 28, pp. 690-702; W&T: pp. 374-75 <i>New Grove-Opera</i> (print or online): synopses of four operas of <i>Ring</i> cycle</p>
12/4 Wed.	Wagner and “Art Work of the Future”	<p>*WAGNER: <i>Tristan und Isolde</i>: Prelude; Conclusion of Act I, Scene 5 (NAWM 141, CD 10)</p> <p>HWM: Ch. 28, pp. 699-702 W&T: pp. 375-77 (E-Reserves) <i>New Grove-Opera</i> (print or online): synopsis of <i>Tristan und Isolde</i></p>
12/6 Fri.	<p>Programmatic Music and the Symphonic Poem</p> <p>(Listening Quiz No. 3)</p>	<p>*LISZT: <i>Hamlet</i> (Score-BB & CD 2778)</p> <p>*R. STRAUSS: <i>Don Quixote</i> (NAWM 124, Vol. 2, CD 10)</p> <p>HWM: Ch. 29, pp. 724-28; 735-43 Rev. Strunk #158, Pt. 1, pp. 1159-60, Pts. 3-4, pp. 1166-74; W&T #110, pp. 380-85 (E-Reserves)</p>

DATE	TOPIC	LISTENING* AND READING ASSIGNMENTS
12/9 Mon.	Nationalist and Romantic Quests in Russian Music	<p>*TCHAIKOVSKY: Symphony No. 6 in B Minor, Mvt. III (NAWM 151, CD 11)</p> <p>HWM: Ch. 29, pp. 741-43; 754-55</p>
12/11 Wed.	The Symphony as Philosophical Narrative	<p>*MAHLER: Symphony No. 2 in C Minor ("Resurrection"), Mvt. 1 & Mvt. 5 (excerpts) (score - BB, CD 541)</p> <p>HWM: Ch. 29, pp. 743-49</p>
12/13 Fri.	Diverging Traditions in the Late Nineteenth Century	HWM, Ch. 30, pp. 750-69
12/18 Wed., 12:30 pm	<p>FINAL EXAM (FA, Room 17)</p>	<p>Review and synthesize all material from the beginning of the semester. Please study assigned scores that were given after Listening Quiz No. 2, up to the 12/11. No listening examples will be included on the final.</p>

MUS 302: GUIDELINES FOR RESEARCH AND WRITING PROJECT

Your term project will consist of the research and writing of a **ten-page (3,500 word) paper** centered on the topic that you have chosen or have been assigned from the professor's list of paper topics. (See the list in **Blackboard, Assignments.**)

You will need to take this general topic and shape it into a thesis, limiting or narrowing the topic to avoid "skimming" across a lot of information in your discussion. You should begin forming your ideas as you conduct your beginning research on the topic.

For pointers about basic research steps, see the Research Guidelines (i.e., how to conduct research) posted in a separate document in Blackboard, Guidelines & Reference Materials.

As stated in the syllabus, [the research/writing project will include two submissions, Part 1 and Part 2:](#)

Part 1 (includes 3 components: abstract, annotated bibliography, outline):

A) An **abstract**, or paragraph summary, of your topic, which includes a strong **thesis** statement.

See a sample abstract attached to the end of these guidelines.

B) An **annotated bibliography**.

In your bibliography, the citations should be alphabetized by author's last name (in some cases the editor's last name). They should follow MLA style, *The Chicago Manual of Style* (15th or 16th ed.), or Turabian.

You can find links to these through the UK Library web page:

http://www.chicagomanualofstyle.org/tools_citationguide.html
<http://owl.english.purdue.edu/owl/resource/747/01/>

For examples of annotations, please see the sample annotations at the end of these guidelines.

An annotation of each source should appear immediately below the citation; it should give a concise idea of what the source generally covers, and the types of information that are relevant to your research.

Your bibliography should include [at least 12 secondary sources](#), as well as [at least three selected primary sources](#).

Primary sources include original documents or records such as letters of the composer (these can be found in published collections or in increasingly in digitized form through various libraries and archives), published concert reviews contemporaneous with the composer or work in question, concert programs from the period being studied, historical records such as Haydn's contract with Prince Anton Esterházy, or instrumental treatises. Such original documents should be close in time and relevance to the composer (or other musical figure or institution) and the composition and early performances of the repertoire being studied.

Secondary sources are published writings on a particular subject, usually based on the study of primary sources. Your secondary sources should reflect relatively recent research on your topic (published within the last 10 or even 20 years); evaluate carefully if you use early histories and biographies – recognize that views and ideas about the subject may not be those of today.

Your secondary sources should include:

- a) at least five books;
- b) at least three articles in music journals, such as *The Musical Quarterly*, *Nineteenth-Century Music*, *Journal of the American Musicological Society*.
- c) one article in *New Grove* (*Grove Music Online*) or other respected music dictionaries or encyclopedias.

No Wikipedia entries are acceptable (due to questionable editorial control).

- d) one reputable website. Do not include more than two websites. (See details in the general research guidelines that I offer in the separate document.)

Your primary sources should include:

- a) at least **three letters written by (or to) the composer** that are relevant to your topic.

Look for letters that reveal relevant aspects of the composer's musical activities; his attitudes about his own music or that of other composers (or performers); his relationships with family, employers, other musicians; his artistic milieu; and his philosophical and political views.

The annotation of the published collection of letters should make note of the letters you will use, including each letter's date, place, and recipient, along with its basic content.

- b) You may want to include other types of primary sources as well – or substitute other types, if published letters of your chosen composer are not available. These primary sources might include the composer's memoirs, the memoirs or letters of a close friend or artistic associate, reviews or descriptions of the composer's work written in his own day.

C) An **outline** for your paper.

The **outline** should specify an introduction and conclusion, as well as the topics of sections and paragraphs that will make up the body of your paper.

This submission is crucial, for it allows me to offer feedback on your general ideas, and help you avoid pitfalls in the construction of your thesis and the scope and organization of the proposed paper.

PART I: due Fri., November 1

Part 2. The 10-page (3,500-word) paper itself, along with the finalized annotated bibliography.

The paper should be **typed**, double-spaced, 12 pt. font, standard 1-inch margins) and **submitted in hard-copy form**. Please include page numbers in the upper right-hand corner. Please DO NOT put extra spaces between paragraphs.

If you are following MLA style, you may use short in-text citations; if you are following *Chicago Manual of Style* or Turabian, please use footnote citations at the bottom of the page on which the footnote number appears. Follow each style carefully and consistently.

See MLA guidelines about formatting your paper (as well as citation guidelines at: <http://owl.english.purdue.edu/owl/resource/747/01/>)

The paper should represent your own short history and interpretation of your chosen topic, reinforced through the information and insights that you find in **both secondary and primary sources**. The paper should be interesting, well organized, well written, well cited and proofread. Good research, approach, content, and writing are most important, but typographical and grammatical errors will also affect your grade.

- 1) Choose a paper title that is appropriate to your topic, and one that is precise, but inclusive. Include this on your cover sheet, as well as at the top of the first page of writing.
- 2) Make sure that you clearly and fully state your topic in your thesis paragraph, which may include or follow an introduction.
- 3) In the following paragraphs you should discuss and elaborate on your main points in greater detail, perhaps singling out what you consider the most interesting portions or subjects. Each paragraph should have a clearly stated topic that links the ideas given within the paragraph. You may use sub-headings in the paper, if you wish.
- 4) Although you will be drawing from other sources, remember that **your own** assessments and descriptions (backed up by your research) should be central.
- 5) You may include a few quotations, but do not make your paper essentially a collection of quotations, especially long ones (this is a short paper!). Choose them wisely to enhance, but not substitute for your own writing. Any quoted material should appear with quotation marks, or set off in inserted block quotations, with citation. Avoid closely paraphrased material, especially without citation (**see plagiarism guidelines below**).
- 6) The paper should have a solid conclusion, which is fully reflective of what you have covered and “discovered” in your paper.
- 7) For footnotes or endnotes, as well as bibliography, please follow the guidelines and format in either: *The Chicago Manual of Style* (15th or 16th ed.), Turabian, or *MLA*. Be consistent in the style of citation throughout your footnotes as well as bibliography; make sure you distinguish between the formats of footnotes and bibliographic entries.
- 8) **Resubmit a clean, edited copy of your finalized bibliography, with annotations, at the end of the paper.** Submit the entire paper as a hard copy; electronic submissions are not accepted.

PART 2: The paper, including finalized annotated bibliography, is due Monday, December 2.

Citation and Writing Style

- I. As noted above, for guides to scholarly citation and style of presentation of footnotes, bibliography, titles of compositions, etc., see the following:

The Chicago Manual of Style (16th ed.)

Available through UK Libraries: See the Quick Guide (and entire manual) available through UK Libraries: http://www.chicagomanualofstyle.org/tools_citationguide.html

Another style manual based on *Chicago* style is Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* (see latest edition available in print or online).

See MLA links above.

- II. For help in writing well, consult the following:
Strunk, William, Jr. and E.B. White. *The Elements of Style*. 4th ed. New York: Longman, 2000. (Very inexpensive to purchase; available in libraries.)
Wingell, Richard J. *Writing about Music: An Introductory Guide*. 3rd ed. Upper Saddle River, NJ: Prentice Hall, 2002.

Some students may want to use the helpful services of The Writing Center at Young Library.

HELPFUL HINTS: PLEASE TAKE NOTE!

- 1) **Organize your ideas.** Give a strong thesis statement at the beginning of your paper that sets out the aspects of the work that you will discuss, and perhaps states the order and manner in which you will treat them. Also organize sections (if you choose to use sectional divisions) and paragraphs around thesis statements.
- 2) **Number your pages** in the upper right-hand corner.
- 3) **Watch out for redundancies** in your writing (repeating your ideas unnecessarily).
- 4) Vary your sentence structure and vocabulary. **Use a dictionary and thesaurus!**
- 5) **Be sure to check your spelling and grammar.** Seek outside help and consult a grammar guide if you are not certain about either. Use of a dictionary is preferable to computer "spell check," which cannot help with the proper use of a word.
- 6) **Do not use "it's" when you mean "its"!** "It's" is a contraction of "it is"; "its" is the possessive form of "it."
- 7) Generally **avoid contractions**, since this is a formally written academic paper.
- 8) Watch out for vague uses of "this" at the beginning of your sentences, in particular. **Make sure that the word "this" clearly refers back to a singular noun.** Avoid using "this" to stand in for, or refer to, a generalized idea within an entire sentence or clause! **DO NOT OVERUSE** in a paper.

Avoid plagiarism!!! As defined by Webster's, plagiarism is "to steal or pass off as one's own the ideas or words of another"; "to present as new and original an idea or product derived from an existing source"; "to use without crediting the source." A rule of thumb: any four words or more in succession borrowed from a source must be given quotation marks and the source must be cited in a footnote. But be mindful than taking another's idea without citing of this

“intellectual property” can be considered plagiaristic, and sometimes a special phrase (even if less than four words) can fall under this designation.

For fuller descriptions, please see <http://www.uky.edu/Ombud/Plagiarism.pdf>
http://wps.prenhall.com/hss_understand_plagiarism_1/0,6622,427064-,00.html

Although you may quote another author **with proper citation and using quotation marks**, short papers such as these should not be a series of quotes only! Be careful about paraphrasing another author’s writing or ideas, as this may be plagiaristic as well, even with citation.

Basic hard facts or information such as birth-death dates, or information listed in a)-c) under “Historical Background” above, do not need to be cited.

Please note: any instance of plagiarism will result in an E on the paper, and possible further consequences in accordance with University policy.

According to University rules, the minimum penalty for plagiarism is an “E” in the course; the maximum punishment is expulsion from the University.

MUS 302: SAMPLE ABSTRACT

Suggested Title:

“Haydn’s Opera *Orlando paladino* at the Esterházy Court, 1782”

Although Franz Joseph Haydn (1732-1809) is generally recognized as a leading composer of symphonies and string quartets during the latter half of the 18th century, few musicians and scholars think of this Classic composer as a writer of opera. Yet during his over 30 years as Vice-Kapellmeister and Kapellmeister at the Esterházy court, he centered many of his efforts on the composition and performance of opera. This paper will offer a brief general introduction to the operatic contributions of Haydn, relating them to trends in the presentation of Italian opera at European courts, but it will focus primarily on the composer’s last comic opera, *Orlando paladino* (1782). It will explore aspects of the creation and performance of this three-act work, the significance of its designation as “dramma eroicomico,” and noteworthy characteristics and ideals of 18th-century Italian *opera buffa* and *dramma giocoso* reflected in its music and drama.

MUS 302: SAMPLE ANNOTATIONS:

Sample Topic:

The Characterization of Don Giovanni in Mozart's *Don Giovanni*

Sample Citations and Annotations in Bibliography:

(following *The Chicago Manual of Style*, 15th or 16th ed.; note indentation of successive lines in multiple-line citations)

Cairns, David. *Mozart and His Operas*. Berkeley and Los Angeles: University of California Press, 2006.

This book offers essays on the most well-known operas by Mozart, from *Idomeneo* to *La clemenza di Tito*, prefaced by a brief chapter on his early operas. Most useful to this paper is Chapter 5 on *Don Giovanni*, "Prague and 'the opera of all operas'," which intersperses historical information about the work's composition and first performance with the author's personal responses to the work itself.

Grey, Thomas S. "The Gothic Libertine: The Shadow of Don Giovanni in Romantic Music and Culture."
In *The Don Giovanni Moment: Essays on the Legacy of an Opera*, eds. Lydia Goehr and Daniel Herwitz (New York: Columbia University Press, 2006), 75-106.

This essay on varied reinterpretations of Don Giovanni in Romantic works, including several *Faust* operas, will enrich my discussion of the rebellious and sexually immoral aspects of Don Giovanni's character.

Essay

Choose one of the musical works listed on your syllabus from 10/31 to the last class (beginning with Berlioz's *Symphonie fantastique* up to Mahler's Symphony No. 2 in C Minor) and write a **one-page, typed** description of the work from the following perspective:

How does this work reflect important musical or extra-musical trends, developments, and aesthetics in the 19th century, or the Romantic period?

I would like this to be your **own** assessment, absorbing what you've learned about 19th-century music and culture, and offering an original interpretation in your own words. However, to guide your thoughts, you may consult the handout that I will give you on Monday, Nov. 19. This will give a concise overview of trends and traits in the Romantic period.

You may also consult relevant pages in your textbook and anthology. However, please be mindful to not copy any wording from these sources without using quotation marks and citation – I would rather you not quote anyone, though, but put things in your own words. Also be careful not to paraphrase any other author closely (also plagiaristic) and offer citation if you get any ideas from these or other sources.