Faculty Information:

- Email: dboyce@gwu.edu
- Office: Phillips Hall, B-144
- Office Hours: TBD

Course Description:

MUS 3139 is a 3-credit upper-level course in music. It is a required course in the Theory and Musicianship sequence in the core Music Curriculum for the B.A. in Music. A strong background in musical literacy and theory, equivalent to the completion of MUS 2101, is required. This syllabus has been approved as fulfilling the requirements for a Writing in the Discipline (WID) course.

The course explores questions about music: the many meanings it may have and the forms it may take. Our primary method of exploration will be written. Through writing about music in different styles and with different aims we will advance our knowledge of musical forms and our understanding of musical practices, and develop our ability to communicate about music—a vital skill for any musician.

Course Goals

Through this course, students will achieve the following:

- Knowledge of a variety of analytic approaches to music,
- Ability to apply several of these approaches to music through writing,
- Engagement with the processes of analysis,
- Experience with critical thinking about music through writing on the issues of analysis.

Learning Outcomes

On completing this course, and in achieving the above goals, students will be able to:

- Display a familiarity with different types of analysis in music, both Western Art music and other practices,
- Use a range of analytic perspectives to illuminate musical experience,
- Employ critical thinking and persuasive writing in articulating musical arguments,
- Write about music using both technical and descriptive language, and to appropriately judge the appropriate writing mode for the audience.

Course Texts

There is no single textbook suitable for this class, given the variety of topics we will cover. The bibliography attached to this syllabus gives a number of suggestions for suitable reading; required reading and listening excerpts, taken from this list, will be made available through Blackboard and/or through the Course Reserve system in Gelman Library.

However, since the course will demand an extensive amount of writing, you should purchase a general guide to writing about music. There are several such guides in print, as listed in the bibliography. If you do not already possess one, I recommend Jonathan Bellman, A Short Guide to Writing about Music, Pearson, 2000. This is available as a physical book, and also for short-term reference at: http://www.coursesmart.com/givecoursesmartatry?xmlid=0321015770&__instructor=2775778
Assignments and Grading:

The course will require students to write in different styles and for distinct audience. These styles will include:

- Structural/technical analysis of a musical work, based on a close engagement with one or more formalist models of analysis. Suitable for scholars and/or for performers of the work in question,
- Exegetic and critical writing using scholarly writing the object of examination,
- Performance review of a live or recorded event or work. Suitable for an educated, general audience,
- Critical reflection on the practice and performance of a musical work as a personal experience, and what this experience says about the work. Suitable for a scholarly and/or a personal audience.

Larger Assignments:

For all of these styles of writing, models will be provided, as well as papers that discuss writing practices.

Every student will the following short projects individually

1. A Thematic & Formal Analysis Mozart, K. 532,
2. Schoenberg's 'Gavotte' & Baroque Forms,
3. Late Romantic Art song analysis (song selected from a provided list),
4. Autonomous Analysis (work selected from a provided list; no writing, all charts),
5. Idiolect and Dialect (object of study selected in consultation with instructor).

As writing is essentially a process, which needs time to develop, each project will include the writing of a draft version for critique by an audience before the final version is submitted. The make-up of this audience for the draft version will include the instructor, but may also include peers, writing center advisors, and persons external to the class as and where appropriate. Submission of drafts is required for assignments 4, 5, and 6. The quality of the draft will be 15% of the grade. 70% of the grade will be based on the final draft of the paper. 15% of the grade will be for the integration of the feed-back given by the reader.

Group Projects

There will be at least several group projects. To the greatest extent possible, grades will be assigned on

1. Graphic Phrase & Cadence Analysis of Mozart, K. 533
2. 12-count, basic segmentation, and PC diagrams of assigned passages from the Gavotte from Schoenberg's Suite Op. 25.
3. An advanced chromatic example.

If required, the Late Romantic art song analysis may have a group component.

Assignments

There will be numerous smaller assignments, that maybe technical and notational or graphic, or may involve written responses. The total number of these will be determined en volante as the semester proceeds

Glossary

The seminar will keep a running glossary of terms and concepts (link can be found in Blackboard). During class and in assigning readings, the instructor will set certain terms as needing a definition, and students will work collectively to set these definitions. Every two weeks, the instructor will review the contributions to the glossary of each student and will assign a grade based on the same criterion for preparedness and participation (see below)

Final project

In consultation with the instructor, each student will then select a style in which to complete a final term paper. This paper will be of a larger scale (12-15 pages) and will develop a suitable topic of the student's choice. (NB. Adherence to suitable scholarly standards of citation and bibliography will be expected, even where the nature of the writing style demands that footnotes and references exist outside the text proper.) The work may be an expansion of one of the five assignments in the course; the target length of the project will be determined based on how much material is being carried forward into the project from earlier work.

This final paper should go through at least two drafts before its final version; I will review each draft and make comments and suggestions (as well as assign credit!). In addition, drafts may be reviewed by other audiences, at the writer's and my discretion.
Preparedness and participation

Since reading is an integral aspect of writing, and discussion of reading is essential to absorbing the written word, class discussion and debate will be important aspects of the course. In addition, short writing assignments, based on reading, listening, or other topic, will be completed in class from time to time. The discussion/participation element of the grade will function as a tool to earn credit for these assignments and thus to ensure the utility of classroom discussion.

This course will be conducted in seminar format, with the vast majority of class time arranged around group discussions. These discussions may be centered on current readings or assignments. For the seminar format to afford an opportunity for real learning, students must arrive prepared for active participation in these discussions.

A grade will be assigned each time the student makes a significant contribution to the discussion, and will be assigned based on the following grid.

<table>
<thead>
<tr>
<th>numerical grade</th>
<th>2</th>
<th>3</th>
<th>4</th>
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<td>Conceptualization (75%)</td>
<td>Statements not supported and/or contextualized.</td>
<td>Some statements supported and/or contextualized.</td>
<td>Statements consistently supported and/or contextualized.</td>
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<tr>
<td>Clarity (25%)</td>
<td>Fragmentary arguments; unclear language.</td>
<td>Argument perceivable but not clear and/or persuasive.</td>
<td>Persuasive, fluent argumentation</td>
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At the end of the semester, each student’s semester grade will be calculated by averaging their 18 highest preparedness and participation grades.

Semester grade percentages

The number and specific requirements of these assignments described above may be modified as the semester progresses, but the overall weight of the class of assignments towards the final grade will not.

Your final grade will be calculated using the following percentages:

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<tbody>
<tr>
<td>Preparedness and participation</td>
<td>10%</td>
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<tr>
<td>Glossary</td>
<td>4%</td>
<td></td>
</tr>
<tr>
<td>Group Assignments</td>
<td>3 2%</td>
<td>6%</td>
</tr>
<tr>
<td>Small Assignments</td>
<td></td>
<td>10%</td>
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<tr>
<td>Writing assignments</td>
<td>5 9%</td>
<td>45%</td>
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<tr>
<td>Final project</td>
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<td>25%</td>
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<td></td>
<td></td>
<td>100%</td>
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Class policies:

Late Assignments:
Work must be handed in at the time it is due. Note carefully the deadlines for the projects, including drafts and revisions, on the course calendar. Assignments received later than these deadlines will not receive credit.

Absences:
As noted above, class participation and activity are important. Thus, your presence in the classroom is desirable and regular attendance at all class meetings is strongly recommended. If you need to absent yourself from class, it would be courteous and useful to let me know in advance.

Religious Observances
I will make every reasonable effort to accommodate the religious observances, practices, and beliefs of individuals in regard to class attendance, and the scheduling of quizzes and assignments. In accordance with University policy, I ask that students who intend to be absent from class in order to observe a religious holy day notify me of this intention during the first week of the semester.

The student will be held responsible for any material covered during the excused absence, but will be permitted a reasonable amount of time to complete any work missed. As far as practicable, major assignments have not been scheduled on a major religious holy day.

Academic Integrity:
I personally support the GW Code of Academic Integrity, and I expect that all participants in this course are familiar with, and will abide by, this Code. It states: “Academic dishonesty is defined as cheating of any kind, including misrepresenting one's own work, taking credit for the work of others without crediting them and without appropriate authorization, and the fabrication of information.” For the remainder of the code, see: http://www.gwu.edu/~ntegrity/code.html. Any breach of this Code in work submitted for this course will result in a failing grade in the course and may lead to further disciplinary measures through University governance.

Support for Students Outside the Classroom:

DISABILITY SUPPORT SERVICES (DSS)
Any student who may need an accommodation based on the potential impact of a disability should contact the Disability Support Services office at 202-994-8250 in the Marvin Center, Suite 242, to establish eligibility and to coordinate reasonable accommodations. For additional information please refer to: http://gwired.gwu.edu/dss/

UNIVERSITY COUNSELING CENTER (UCC) 202-994-5300
The University Counseling Center (UCC) offers 24/7 assistance and referral to address students' personal, social, career, and study skills problems.
Details on these services can be found here: http://gwired.gwu.edu/counsel/CounselingServices/AcademicSupportServices
Services for students include:
• crisis and emergency mental health consultations
• confidential assessment, counseling services (individual and small group), and referrals

Security:
In the case of an emergency, if at all possible, the class should shelter in place. If the building that the class is in is affected, follow the evacuation procedures for the building. After evacuation, seek shelter at a predetermined rendezvous.