

## Music 328 - Women in Music – Winter 2012 - McLamore Paper Guidelines

The **6-page paper** for this class should be a combination of **research** and **listening/analysis**, focused in some manner around women composers and a **comparison/contrast discussion** of at least **2 pieces** of music that you think are (in some significant way) **similar to each other**. The analysis does not require you to *read* music, but, through *listening*, to use your ears to apply music vocabulary you'll learn in class.

What do I mean by "similar"? That is up to you: does their poetry discuss the same idea? Or are the structures the same in both pieces? Or are both pieces written for the same kinds of instruments? Or for the same occasion? (Make **ABSOLUTELY** sure that the **MUSIC** was written by a **WOMAN** for each piece you choose.)

**Choose music you like!!** The paper is your opportunity to show that you can listen carefully to music and can make observations about it, while the research component should 'set the stage' for the pieces and people you are studying. **Please remember that I am happy to talk over ideas, read drafts, answer questions, and give advice at any time in this process—you're not "on your own"!!**

<b>Deadlines:</b>	Paper topic (5 points)	Jan. 19	<b>Grading:</b>	100-90 points	A
	Bibliography Due (10 pts)	Feb. 2		89-80	B
	Outline (10 pts)	Feb. 16		79-70	C
	Paper (75 pts)	Feb. 28		69-60	D

### Score Busters

Typo / Spelling / Grammatical Errors in final paper = - .10 pt / each

Late Topic = - 1 pt / day

Late Bibliography = - 1 pt / day

Late Outline = - 1 pt / day

Late Paper = - 3 pts. / day

Instances of cheating will be reported to the Office of Student Rights and Responsibilities

**A. Paper Topic (5 points)** - (please **type** this onto a 8-1/2x11" sheet of paper) - this should be a brief listing telling me **which composer(s)** you have chosen to examine as well as which two specific musical works you will be studying. You also need to provide the album title, publisher name, and number (usually on the spine of **physical** CDs) for the recordings, so that I know you've actually tracked down a commercial recording for some music! [Note: ASIN numbers in Amazon.com are not publisher numbers.] (No, it is not acceptable merely to download pieces from the web.) The recording(s) should be formatted according to the bibliographic citation model for CDs. The format for sound recordings appears in the citation chart in this reader, but is also shown below:

Ex: Amos, Tori. "Me and a Gun." *Little Earthquakes*. Atlantic 7 82358-2.

- There are two basic formats you could adopt for your paper:
  - (A) Choose two similar pieces by the *same female* composer.
  - (B) Choose two similar pieces by two *different female* composers. You could choose composers from different historical periods, or you could look at women from the same era.
- If you would like to propose an alternative topic, you must clear it with me before turning in your paper topic (i.e., we must talk **before the due date!**).
- **Finding Audio Recordings** - At the end of this reader is a list of recordings owned by either the Music Department or in my personal collection. If you would like to listen to one of my recordings, you

need to communicate with me by **Tuesday, January 17**, so I can bring the recording to school for you (you can keep it ONE night). You are expected to **have** the recordings you'll use "in hand" by the Topic Deadline. **Caution: NO iTunes downloads, etc. You must use a commercial CD as your source (whether you own it, borrow it from a friend or me, or get it from a public library, etc.). You will need the booklet information in the course of your research.**

There are many, many non-circulating CD (and LP) recordings available in the Music Department at Cal Poly (see the hours for Room 129 listed on the front of your syllabus). The local public libraries also have many CDs available.

- **Restrictions: Any female composer from any era is fair game—but please do not discuss any of the same exact pieces that are slated for future lectures (check your CD list to see what's coming). Your task is to study pieces you will not hear in class.**
- "Late" paper topics will drop a point per day.

### **B. In-Progress Bibliography (10 points)**

This should be a typed list (alphabetized by author's last name; not numbered!) of the resources you have found that will help you support your paper (please put "NOT YET ARRIVED; ordered on [date]" after any item that you've requested but haven't received yet). Yes, you may certainly add to your bibliography if you find additional materials after the first "due date," but you will be assigned points for the breadth of materials you have checked by the fifth week (and their proper citation). In the reader, I have included examples for footnotes and bibliography entries in the "Chicago" format, the style that is used for citations in music scholarship. (More information about footnotes is included under "Sample Footnote Citations" below.)

Will this be the same bibliography that goes into the final paper? Probably not; you will probably abandon some items for not being useful, will add some items that you find after this due date, and will correct things that are mis-formatted (hopefully not many!)

### **What are you researching?**

Who created the pieces you've decided to discuss? Briefly, what is the background of the composer (and lyricist, if relevant)? When and why was each piece written? (For contemporary works:) On what album did it appear, who released the album, and what kind of success did the album enjoy? Can you find newspaper reviews by professional critics? **If you are having trouble with your research, please come in for some help!**

This is the process I'd recommend you use to do your research:

- **NO WIKIPEDIA** (or Answers.com, etc., etc. = extremely unreliable and constantly mutating resource – Approach with caution!!) Wikipedia is like finding information on the wall of a bathroom stall—you need to verify the information somewhere else. So, follow the steps listed below:
- If there are **Reserve Items** recommended on your Topic Sheet, go to Kennedy Library and look up your composer in them.
- Sit down at a library terminal (or at your home computer):
  - books (and scores) - You can use *Polycat* by going to the Kennedy Library website <http://www.lib.calpoly.edu/>.

- Also, besides its own library catalogue, *Polycat*, Cal Poly has a shared database with other CSU campuses called **Link+**. You can use *Link+* by going to the Kennedy Library website, highlighting “Find Books” and then going to the "Link+" link. Try searching for your composer (last name, first) as a “subject” search. If you find a book or score at another campus, you can request it using the barcode number at the bottom of your student ID. The item is delivered to the Circulation Desk in Kennedy, usually within 3-4 days. (They don’t loan CDs, however.)
- Also in the Kennedy Library are links to databases listing many articles. Go to the “Get Started: Article Databases” link, select “Listed Alphabetically,” and up will come a listing of many helpful sources. Databases you should check are (in order of importance):

*ProQuest Historical Newspapers* (to search for older articles and reviews)

*ProQuest Newstand* (for more recent articles and reviews)

*Grove Music Online* (look under your composer’s name)

*Music Index* (citations of articles in music journals, but usually not the full text)

*RILM* (citations of articles, sometimes with abstracts [summaries] of the content)

*Expanded Academic Index* (citations of articles in humanities journals, some full text)

*Academic Search Elite* (citations of articles in humanities journals, some full text)

- If you find a citation for a promising article, there are two other links in that same list of databases that can tell you if there’s a full-text version available online. These databases are *Find It* and *Serials Solutions* (try *Find It* first). If you can’t find the article online, you can go to the “Log in to ILL (Inter-Library Loan)” link on the Polycat homepage and fill out a request for the article you need; you should receive a link to a PDF version in just a few days.
- “FREE WEB” SOURCES - Many contemporary composers have an "official" website. May you use Internet sources in your paper? Yes - BUT WITH CAUTION. The Internet is an amazing collection of material—but much of it is highly subjective: anybody can put anything they want on a website (and they do! Wikipedia is a case in point), and it is never 'edited' by other scholars, unlike journal articles. Moreover, websites are ephemeral, meaning that they may not be available next year, or even next week, which makes it impossible for people to double-check where you got your information, or to see if you distorted the information you are quoting. For these reasons, I would not think too highly of a report that relied exclusively on free web sources for its research.
- **Be sure to include your recordings in your bibliography!** (just copy the versions from your topic sheet, unless they needed corrections)
- "Late" bibliographies will drop a point a day.
- I have examples of previous bibliographies in my office, if you'd like to see other students' efforts.

No matter what the source, **be sure to acknowledge ANY information that is taken from these sources (directly or paraphrased)**, or from the program booklet that accompanies your recording, or from magazines or newspapers, or from Internet sites (in other words, you are required to use footnotes!). Please remember—the bulk of this paper will be based on your listening—so don't fool yourself into thinking that any books—or websites—will hold all the 'answers.'

**C. Outline (10 points)** - The outline must contain your **thesis** and it should be a **typed, detailed** description of

- 1) how you plan to organize your paper, and
- 2) a detailed listing of what you've learned in your **research** and what you still need to check, and
- 3) a detailed listing of what you've **analyzed** in each piece **via your listening**, as well as all the musical elements you still plan to examine. **[Please include a copy of your selections with your outline]**

I have examples of previous outlines in my office, if you'd like to see what other students have done.

- **I require** that you include your working '**thesis**' in this outline, in order to get my feedback. A thesis is an opinion—not a fact—that you will 'prove' in the course of your report; it should appear in the course of your introductory paragraph. There are many, many possible thesis statements you could make; one common approach is to identify which piece is "better"—and why!
- Your outline should also reflect how you plan to organize the paragraphs of your paper. Will you start with biographical information? What key points will you bring up about your composer's personal history? When will you incorporate your listening observations? What have you figured out about each piece's form, tempo, dynamics, etc. etc. etc.? (A list of possible musical elements appears after the Grading Codes in this reader.) How will you make transitions between each paragraph? How will you conclude your paper? (**Remember: don't bring new information into your conclusion; the concluding paragraph needs to 'wrap things up'.**)
- If you have chosen to analyze vocal pieces, you will find it easier to handle the "form" of your songs if you take the time to type out the lyrics (much as they are presented to you in this reader). Often you can find lyrics online; it is often possible to find published sheet music via Link+ (see me for help in using this free resource).
- For contemporary, popular composers, it is customary to put “song titles” inside quotation marks and to put the *album title* in italics. I.E.: Tori Amos recorded "The Waitress" for her *Under the Pink* album in 1994.
- I have learned that the "best" (most detailed) outlines tend to correspond with the best final papers, and many students will tell you that the more work you put in on your outline, the easier the paper itself is to write.
- The more details you include, the more feedback I can give you.
- **Please put your stapled outline in a manila envelope (put your name and the course number on the outside) & include a CD copy of your selections**
- "Late" outlines will drop a point a day.

**D. The Paper (75 points)** - Organize your thoughts and observations into an orderly, grammatical double-spaced **essay** of **6** pages, with a thesis, conclusion, and footnotes (or endnotes). Frame your paper with a **title page** and your final **bibliography**. Please turn in a **CD** of the music you analyzed. If you made changes to your **outline**, include it as well.

- The final version of your bibliography should contain only the items that helped you write your paper (including the recordings). If you *don't* have a footnote reference to an item somewhere in your paper, the item shouldn't be in your bibliography.
- The bibliography and outline do not count as part of your six pages.
- If your outline did not change from the earlier due date, you can omit it. (However, your paper is graded in part for how well it follows your outline, so make sure they correspond to each other.)
- In this reader, you will find a copy of the "**Grading Codes**" which will be used when scoring your paper. Please read the codes carefully and proofread your paper to ensure that you have avoided the mistakes reflected by the various codes.
- Font size and margins are up to you; just be reasonable!
- Please include the **CD** of the pieces you analyzed. The recording will be returned to you, unless you want me to keep it.
- **Staple** your paper; include a cover sheet with your name, etc.—and a **title** for your paper!!
- Put your **paper and revised bibliography**, your **outline (if you have modified it from the earlier version)**, and the **recording in a large envelope** with your name and course number on the outside—thanks!
- The specific grading breakdown is as follows:

**Mechanics** (15 pts)

- Appropriate use of citations (4)
- Style (voice, transitions, etc.) (3)
- Outline reflected in paper (2)
- Logical organization (2)
- Bibliography (3)
- Paper Checklist (1)

**Content** (60 pts)

- Effective introduction (2)
- Clear / convincing thesis (3)
- Thesis 'proven' in course of paper (3)
- Effective conclusion (2)
- Research / Biography (20)
- Analysis / Comparison / Evaluation (30) [See "Pointers," No. 4, below, and **Musical Elements**]

**Score Busters**

- Typo / Spelling / Grammatical Errors = - .10 pt / each
- "Late" papers will lose three points a day

PAPERS WITHOUT ACCURATE FOOTNOTES WILL NOT BE GRADED (and a graded paper is required for passing the course)

## E. Presentation:

1. Include a cover sheet with your name and a title for your paper.
2. Please simply staple your paper. Please don't waste money on fancy binding.
3. **In a manila envelope**, please put your  
stapled paper (including the title page and final bibliography)  
a copy of the recordings you used (which will be returned to you)  
the outline (if it has been revised)  
paper checklist (you will receive this in class)
4. Put your name and course number on the outside of the envelope.

## F. Pointers:

1. **Don't procrastinate! Review your deadlines carefully.**
2. This reader contains a list of recordings in the Music Department Office (Room 129) and in my personal collection. You can listen to the department's recordings any time the department office is open, and if you'd like to listen to anything that I own, just let me know. The department's collection and my own records only scratch the surface of what's available; there are many, many recordings by many, many women composers out there—especially in the areas of popular music and art music, with new things being released every day—so don't feel you're limited to what is on the list! [**Note: please make ABSOLUTELY sure that the person you are studying composed the music you're analyzing.**]
3. **Listen** to the pieces repeatedly, until you know them in your sleep. Take many notes!
4. Analyze as many **musical elements** used in each of the pieces as you can (a list of elements appears after the Grading Codes). This includes things like medium, tempo, form, dynamics, meter, texture, text setting, melody type, style, and any other idiosyncratic aspects of each piece. Analyze, as well, your perception of each movement's *mood*, and why you think it has that mood.
5. **Read your paper aloud**, to 'hear' if you over-use particular words and phrases. Have a friend read it, to see if your writing makes sense to someone else. **PROOFREAD!** I have some previous papers on file in my office, if you want to get a sense of possible formats, writing styles, organizations, and so on.
6. Re-read the **Grading Codes** and your paper two or three times each, to see what errors you can catch.
7. If any of your information or ideas come from outside sources—books, articles, the Internet, etc.—**appropriate acknowledgment is required** (i.e. complete footnotes!). It is perfectly acceptable to get information (and opinions) from other people's writings and ideas—but it is imperative that you be ethical in citing the sources for your information. If you quote something directly—a full sentence, or even just a phrase— then it should be inside quotation marks (and followed by a footnote number). What if you just paraphrase information? In this situation, you don't use quotation marks, but when you get to the end of the section that you're paraphrasing, you should again put a footnote number. (If paraphrased information appears in several paragraphs, each paragraph should have its own footnote number.)

8. Of course, I'd prefer not to receive papers after the deadline, but I do believe in "better late than never." Please talk to me about any particular problems you're having. I don't think you should be penalized for things outside your control—but if you've been procrastinating until the last minute—and then get caught short—my sympathy level drops. What if you catch a cold or the flu a couple of days before the deadline?—if that devastates your ability to get the paper in on time, maybe you haven't planned too well . . .

A final note: the word "it's" is a contraction for "it is." Don't put in the apostrophe unless you mean it!

## "Full Points" Pointers

### How do I get 5 full points for my Paper Topic?

- o Turn it in **on time** (-1 point for each day late)
- o **Type it** (-1 point if not typed; the same is true for all remaining assignments)
- o Choose women who composed the pieces I want to study (not just performed them or wrote poetry):
- o Created a proper bibliographic citation with all the following information for **each** of my two pieces:
  - o Composer's Name (.5 point)
  - o "Title of Piece" (.5 point)
  - o *Title of Album* (.5 point)
  - o Publisher's Name (.5 point)
  - o Publisher's Number (usually on spine of cd case) (.5 point)

**I. e.:** Composer's Name, "Title of Piece," *Title of Album*, Publisher's Name, Publisher's Number.

### How do I get 10 full points for my Paper Bibliography?

- o Turn it in on time (-1 point for each day late)
- o Cover all the suggested resources in the Bibliography Guidelines in the Reader and on your Topic Sheet (5 pts)
  - Books on **reserve**
  - Look through the *Music Index* and other online databases for article references, reviews in newspapers, etc.
  - Look for books about my composer in
    - **Polycat**
    - **Link+**
- o Web resources (does my composer have an **official website**?)
- o **Format** all the alphabetized entries according to the "Bibliographic Citation" models in this reader (4 pts)
- o **Don't number** the items! They're simply alphabetized by author (with anonymous items at the top)
- o Put "NOT YET ARRIVED; ordered on [*date*]" after items you don't yet have
- o Don't forget to **include the citation(s) for your recordings** (1 pt)

### How do I get 10 full points for my Paper Outline?

- o Turn it in on time (-1 pt for each day late)
- o Type it (-1 pt if not typed)
- o The outline should be a detailed "laundry-list" layout, containing the
  - o Introduction with thesis statement (write your thesis out completely) (1 pt)
  - o Biographical information about my composer(s) (2 pts)
  - o Historical background concerning the pieces I am analyzing (see below) (2 pts)
  - o Detailed analysis of my pieces (see below) (2 pts)
  - o Comparison of my pieces (and composers, if applicable) (1 pt)
  - o Conclusion with a review of how the thesis was proven (1 pt)
- o Within the outline, indicate all factual information you have gathered and how you are planning to organize it. When and why was your piece written? Was it successful? (If you are missing some details, indicate where that information will go, but note that the more the complete the information, the higher the points on the outline.)
- o Within the outline, indicate all the analysis you have done of your pieces, referring to specific musical elements. (If you have not yet analyzed some elements, indicate what aspects you have yet to analyze, but note that the more the complete the analysis, the higher the points on the outline.)
- o The outline should give some indication of how you plan to make transitions between paragraphs. (.5 pt)
- o The outline should clearly indicate *how* you will be proving your thesis (.5 pt)
- o Don't forget to **include the CD(s) for your recordings** (-1 pt if missing!)