

## Paper Guidelines

<b>Deadlines:</b>	Library Progress Report (10 pts.)	<b>January 13</b>	<b>Grading:</b>	100-90 points	A
	Interim Bibliography (5 pts)	<b>February 3</b>		89-80	B
	Outline (10 pts)	<b>February 10</b>		79-70	C
	Paper (75 pts)	<b>February 19</b>		69-60	D

### Score Busters

Typo / Spelling / Grammatical Errors = -.10 pt / each

Late Library Progress Report = -1 pt / day

Late Interim Bibliography = -2 pts / day

Late Outline = -3 pts / day

Late Paper = -5 pts / day

### The Paper

The paper is an **8-9-page analysis** of an assigned piece of modern music. You should plan to include a brief biography of the composer of your work, but the majority of the paper should be devoted to a careful analysis of your composition—so your biographical information should be focused around the background of the piece. You will need to develop a thesis for your paper, and your paper should support that thesis—but you also should include a well-rounded analysis of the work, even if your thesis is focused on a narrower aspect of the piece or the composer.

### A. Library Progress Report (10 pts)

You will want to start the research for your assigned piece *immediately*, in order to give Interlibrary Loan and LinkPlus items time to arrive. Therefore, on the Library Progress Report due date, I will collect your completed **Library Progress Report Questionnaire** (included in this Reader), along with all requested **photocopies, printouts**, and/or lists. Points will be assigned according to how thorough you have been in starting your research. A lot of work during the first weekend of the quarter will pay dividends the rest of the course.

**Note:** Not only do the Simms and Stolba textbooks each discuss the pieces contained in their anthologies, but there is a separate bibliography for each of the items in the Simms anthology, while Stolba puts an extensive bibliography at the end of our textbook. The Questionnaire guides you towards obtaining copies of any items not owned by Cal Poly. You also need to check the "new" New Grove for additional bibliographic suggestions, looking at the article for your composer and perhaps the article discussing the compositional approach(es) used in your piece. You, in short, are expected to replicate the processes and procedures you learned in MU 320 in order to conduct this research in the very best way you can.

**What are you researching?** Consider the following questions:

Who wrote the music you've been assigned? What is his or her background?

When and why was your piece written? When and where did it premiere?

What kind of reception did the piece experience?

Is there any published discussion/analysis of these works, or of the composer's stylistic traits?

What does the title of your piece mean? What connotations might it have?

What compositional principle(s) or style did the composer use to construct this work? I.e., how does it "work"?

Is your work a movement of a larger work? Have you ordered a copy of the full score and recording? [Remember: Recordings must be ordered through **ILL**, not **LINK+**.]

Is your work based on or quote from another composer's work? Have you requested a copy of a score and recording of that other work?

## B. Interim Bibliography (5 points)

This should be a **typed** list (alphabetized by author's last name; **not numbered!**) of the resources you have found to date (and the items that you've requested) that are helping you support your paper. Yes, you may certainly add to your bibliography if you find additional materials after the "due date," but you will be assigned points for the breadth of materials you have checked and have requested by the fifth week (and their proper citation). LIST ALL ITEMS THAT HAVE BEEN ORDERED (even if they aren't yet here).

- **Be sure to include your score and recording in your bibliography!**
- "Late" bibliographies will drop two points a day.

No matter what the source, be sure to acknowledge any information which is taken from your sources (in other words, you are required to use footnotes!). **BE SURE TO USE CHICAGO-STYLE FOOTNOTES**—not in-text (parenthetical) citations. (See the course website for models if you have lost your MU 320 reader.) However, please remember—the bulk of this paper will be based on your analysis—so don't fool yourself into thinking that any books—or websites—will hold all the 'answers.'

Note: it is customary that the final bibliography turned in with your paper has eliminated any materials that proved *not* to be helpful to you. Moreover, if you have an item in your bibliography, you are saying that it *did* help you—and therefore there should be at least one footnote reference to it in your paper.

**C. Outline (10 points)** - this should be a **typed, detailed** representation of 1) how you have organized your paper, and 2) the summary of what you've learned in your research and what you've analyzed. 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; if you're having trouble thinking of one, I would suggest that you consider whether your piece is an effective example of 20th-century "Evolving Musical Ideas"—and **why**. In any event, I would be happy to help you devise a thesis; please come by and talk to me!

**What are you analyzing?** Consider the following questions (not all questions are relevant):

In your analysis of the piece, what is its:

compositional principle or style? [The *New Grove* and *Harvard Dictionary* may help define this for you]

form/structure? (**Important:** Be sure to "prove" your analysis by referring to specific places in the score as appropriate.)

medium?

text setting?

melody type?

key(s)/mode(s)?

rhythm?

meter(s)?

subdivision?

tempo(s)?

dynamic level(s)?

"color" chords?

texture(s)?

mood(s)?

What is the context of this piece? (Does this piece comprise part of a larger work? Is it based on or does it quote some other composer's work?) [GET the whole score!]

If you have been assigned vocal (or programmatic) music, what is the piece "about"?

What voice type(s) are used?

How much variety is there within the music?

What is most interesting or appealing about the work? Least enjoyable?

Important: how do the composer's choices reflect the Modern Era's Evolving Musical Ideas?

**[If you are having trouble with your analysis, please come in for some help! Our theory professors—Dr. Brammeier and Dr. Barata—may also be of assistance]**

- Your outline should also reflect how you are organizing the paragraphs of your paper. After your introduction, **which should contain your thesis**, will you start with history of the piece? Or the biographical information? What key points will you bring up about your composer's personal history? What have you figured out about the piece's form, tempo, dynamics, etc. etc. etc.? How will you make transitions between each paragraph? What is the "topic idea" of each paragraph? (Don't jam unrelated information together.) During the course of your paper, how are you "proving" your thesis? How will you conclude your paper? (Remember: don't bring new information into your conclusion; the concluding paragraph needs to 'wrap things up'.)
- 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. In other words, your "work"—research and analysis—should be virtually finished at the time the outline is due. If there are substantial gaps of information in the outline, your points will suffer accordingly.
- The more details you include, the more feedback I can give you (and the higher your point score).
- "Late" outlines will drop three points a day.

**D. The Paper (75 points)** - Convert your outline into an orderly, grammatical double-spaced **essay** of **8-9** pages, with a thesis, conclusion, footnotes (or endnotes) and bibliography.

- Font size and margins are up to you; just be reasonable!
- **Please number your pages.**
- Be sure to use Chicago-style footnotes and Bibliography.
- If you have an item in your bibliography, it should be footnoted somewhere in your paper.
- Staple your paper and bibliography; include a cover sheet with your name, etc.—and a catchy **title** for your paper!!
- If you revised your **outline**, please staple it with your paper as well.
- 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 (4)

**Content** (60 pts)

- Effective introduction (2)
- Clear / convincing thesis (3)
- Thesis 'proven' in course of paper (3)
- Effective conclusion (2)
- Research / Biography / Context (20) (See "What are you researching?" above)
- Analysis / Evaluation (30) (See "What are you analyzing?" above)

**Score Busters**

- Typo / Spelling / Grammatical Errors = - .10 pt / each
- No Title Page = -1 pt

"Late" papers will lose five points a day . . . but LATE PAPERS ARE INADVISABLE because of the imminent class presentation.

**E. Pointers** - Here are a few tips before you turn in your final product:

1. **Don't procrastinate! Review your deadlines carefully.**
2. **Listen** to the piece repeatedly, with and without the score, until you know it in your sleep. Take many notes! "Read" the score and "listen" to the music in your head.
3. I am happy to read rough drafts, talk over ideas, help with analysis problems, etc.—just ask! Earlier, though, is always better than later . . .
4. **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!**
5. 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 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.)
6. I'd like you to stick to the deadlines for the library progress report, bibliography, outline, and paper, but I do believe in "better late than never." (However, I very much hope that you will turn in your outline and paper "on time," since there is little leeway for late submissions in either instance.) I encourage you to talk to me about any particular problems you're having, to see if we should arrange a revised timetable for you. I don't think you should be penalized for serious things outside your control—but if you've been procrastinating until the last minute—and then get caught short—my sympathy level drops. You need to "build in" time for colds, etc.!
7. Please, please, please – if you aren't VERY confident about your analysis of your piece, come in for some feedback or assistance. **I am relying on you to give your peers a thorough AND accurate introduction to your piece, so you should exercise every effort to make this one of the finest presentations you've ever given.**

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