



CRICOS Provider Number: 00098G

SCHOOL OF ENGLISH, MEDIA AND PERFORMING ARTS
Faculty of Arts and Social Sciences

MUSC2115

MUSIC OF THE 19th CENTURY

SESSION 1, 2010

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Course Information

Staff

Course Convenor/Lecturer: Ass. Prof. Dorottya Fabian

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Room 103, Level 1, Webster Building

Phone 9385 6954

Consulting Times: Monday or Wednesday afternoon, please email for an appointment

Course details

Music of the 19th Century

Musicology elective

6 UoC

Class time: 3 hours per week

Lecture-seminars are held Thursday, 9-12 in Webster G17

Course Aims

The course is part of a sequence of electives in European music history and aims to develop students' generic skills in musicology; researching, writing about and discussing music purposefully and professionally.

The course fits the expressed aim of the various music degree programs as it furthers students' ability to analyse and purposefully discuss, in an articulate matter, aspects of musical compositions and/or styles. It complements courses in performance and musicianship as it explores similar repertoire from an historical perspectives. Such knowledge helps musicians to see the "big picture", the inter-relationship of place, time, style, and social concerns. A deeper understanding of these matters enhances analysis and perception of compositional processes and informs interpretative decisions when these works are to be performed.

The course aims to provide students with an overview of European musical practice in the 19th century. Students will learn about the general history and social conditions of the period and will familiarize themselves with stylistic characteristics in terms of both composition and performance practice.

1. To become familiar with a large body of 19th-century compositions in their historical and social context
2. To gain an understanding of various historical perspectives and aesthetic notions and how these impact on compositional genres, styles, preoccupations and preferences
3. To develop an appreciation of historical performance practices
4. To expand students' research and communication skills, critical thinking and analytical apparatus to levels expected at the upper years of undergraduate education

Student learning outcomes

Upon completion of this course, students will:

1. Be familiar with the most representative compositions of the Romantic period, including opera, Lieder, solo and chamber music, and orchestral works
2. Be able to discuss their significance and stylistic features in an articulate and informed manner
3. Have acquired knowledge about music and society in 19th-century Europe and the role 19th-century aesthetics and world-view played in shaping modern musicological discourse
4. Have gained an understanding of changing historical performance practices and the role they play in shaping the listeners' impression of compositions
5. Have deepened their analytical approaches, critical thinking, research and academic writing and communications skills.

Learning and Teaching Rationale

Students are expected to take responsibility for their own learning and to demonstrate some independence and initiative for self-directed work through regular preparation (reading / listening), informed contribution to class discussions, locating relevant resources and preparing individual and/or group assignments.

The course fosters the development of several graduate attributes, but in particular an in-depth engagement with the relevant disciplinary knowledge in its interdisciplinary context; the capacity for analytical and critical thinking and for creative problem solving; the ability to engage in independent and reflective learning; information literacy i.e. the skills to appropriately locate, evaluate and use relevant information; an appreciation of, and respect for, diversity; and the skills of effective communication.

Teaching strategies

The course is taught through lectures and seminars, with relevant assessment. The lectures (the first hour each week), which will provide information, stimulate questions, and give musical examples through the use of recordings and DVDs, will allow students to gain in-depth knowledge of the repertoire and its associated issues (including performance issues, use of primary/secondary sources, and defining/evaluating historical periods and their artistic manifestations). The seminars (the other 2 hours of class time) will allow students to discuss these issues, increase their knowledge of 19th-century musical repertoire and provide further opportunity for in-depth analyses of 19th-century scores, with use of appropriate musical terminology.

Assessment

- Essay - 40%
- Reading log and discussion, incl. listening tests - 40%
- Final exam - 20%

Assessment Criteria:

Essay – students will be assessed on:

- essay presentation, including structure, cohesiveness, spelling, grammar, legibility, use of references, bibliography.
- ability to answer the chosen question with use of relevant sources and musical examples.
- ability to present a meaningful argument.
- preliminary annotated bibliography and essay plan, including number and relevance of items and progress made to date

The essay needs to demonstrate ability to locate and critically evaluate the necessary resources and conduct individual analytical work. It is expected that students will have researched several secondary sources (books, journal articles, scholarly websites) and studied the most significant primary resources (scores, documents and sound recordings) to enable them to formulate an independent and self-contained argument relying on purposefully gathered and analysed data. The essay is a chance for students to research and present 19th-century music issues in repertoire of their interest using academic methods. The essay ensures achievement of course aims 1-2 and 4, and attainment of most listed learning outcomes, dependent on chosen topic. It is the major assessment task and students should start working on it to ensure full learning benefit as well as a good mark. For more detail on presentation and expectations please refer to Appendix 1 on p. 13-4

Reading log and discussion, including listening tests – students will be assessed on:

- Reading log (diary): ability to summarize the essential points of set readings and listening tasks succinctly (quality, importance and depth of comments, clarity of expression, use of correct terminology, relevance, etc.)
- Discussion: ability to ask and answer questions and participate in discussion
- Listening tests: ability to recognize compositions discussed in class or set for individual listening

The Reading log ensures achievement of course aims 1-4, and attainment of learning outcomes 1-5. Regular short listening tests ensure progressively growing familiarity with repertoire (course aims 1, 3 and learning outcomes 1, 4)

Final exam – students will be assessed on

- Knowledge learnt, including familiarity with available resources, ability to comment on scores, recall specific information and summarize the essence of major underlying issues succinctly.

This assessment, which fulfils a request from past students “to be forced to do revision”, provides opportunity to review and reflect on what has been learnt throughout the session and collate important aspects of the material into one document. It examines achievement of most learning outcomes.

Details of Assessment tasks:

Essay: 2000 words, 40%. Due week 9, Thursday, 6 May

The preliminary annotated bibliography and essay plan is due on **Monday** week 7, 19 April (*submit by email, please*)

Choose 1 of the 4 topics listed below

- 1) Study Schubert's *Die Junge Nonne* and *Der Tod und das Mädchen*, Songs number 6 ("Im Rhein, im heiligen Strome") and 10 ("Hör' ich das Liedchen klingen") from Schumann's *Dichterliebe* and discuss how these songs exemplify characteristics of musical romanticism and the song writing style of the respective composers. Issues that you will need to explore are: musical romanticism, choice of subject matter, aspects of poetry, voice-piano relationship, song structures, and compositional style.
- 2) Study Verdi's *Aida* or Wagner's *Götterdämmerung* and discuss how either of them exemplifies typical characteristics of 19th-century art music (i.e. not just opera). Issues that you will need to explore are: musical romanticism, choice of subject matter, role of orchestra, vocal style, musical language and dramatisation.
- 3) Study the 5th movement of Berlioz's *Symphonie Fantastique* and show how instrumentation, handling of thematic material and form help to project the program of the symphony and to create a typical 19th-century orchestral score. Issues that you will need to explore are: program music and orchestration, the movement's program and how it is conveyed musically (in terms of instrumentation, thematic material, tempo, metre, rhythm, form etc.).
- 4) Study either Liszt's B minor Sonata or Schumann's C Major Fantasy and discuss elements of 19th-century pianism and structural innovations. In other words, comment on formal design and how it reflects typical 19th-century aesthetic concerns and discuss how thematic material is used to build large-scale form while providing opportunity to showcase aspects of expanding piano technique.

Reading log and discussion, incl. listening tests, 40%. Due dates for the Reading log are week 5, Thursday 1 April and week 11, Thursday 20 May. Listening tests will take place fortnightly from week 3 onwards.

The reading log should have at least one entry for each week on set reading and/or listening tasks. Entries should be short summaries of the major points deduced from the read texts with a paragraph at the end evaluating in specific terms the relevance and usefulness of their content in relation to the course's aims and learning outcomes. In case of listening entries, note your observations of musical features and how they exemplify issues under study. There should be a roughly equal number of listening and reading entries. Each entry should identify the source clearly with proper bibliographic / discographic reference and be about 400 words long, with *some* use of dot points being acceptable.

The listening tests will take up ca 10 minutes at the beginning of seminars. 4 pieces will be played that have either been discussed in class or set for individual study previously (not necessarily just during the immediate previous fortnight). Students will have to identify the composer and title, and write a sentence regarding the musical significance of each (i.e. what aspects of it were discussed, why / what is interesting about the piece, what does it exemplify in terms of issues under study, etc.). A preliminary list of reading and listening items is included in Appendix 2.

Final exam (all aims and learning outcomes), 20%. Time: Thursday, week 12, 9am

It is anticipated that the exam will take 2 hours (1 hour of listening test and 1 hour answering questions). Some of the questions might be multiple choice; others will require very short or slightly more comprehensive answers. The paper will also include scores to be marked up according to specific instructions to demonstrate ability to apply knowledge and identify specific characteristics.

In order to pass the course, students must seriously attempt and submit all of its assessment tasks.

Submission of Work

Assignments must be prepared using a word-processing application; written work needs to be double-spaced and with at least 5 cm margin on the right hand side. You must **keep a copy of all submitted assignment** until you receive the assignment back. If a student is unable to make the deadline for the essay submission, application for an extension must be made prior to the due date.

Students must submit their work to the lecturer immediately after the class on the due date. Any submission thereafter has to be placed into the locked assignment boxes outside the School Office (Room 311U, Level 3, Webster Building), by 4 pm on the due date. A School Assignment Coversheet must be securely attached, with your details clearly marked. Coversheets are available from the office or download from http://empa.arts.unsw.edu.au/assets/files/currentstudents/music_coversheet.pdf. If you are submitting your work on a CD or DVD use the CD/DVD labels supplied. Please ensure you also label the disk. **Do not** enclose your disk in a piece of paper and staple or tape around the edges. **Late work will attract penalties.**

Late work:

If your assignment is submitted after the due date, a penalty of 2% per day (including Saturday, Sunday and public holidays) will be imposed for up to 3 weeks. For example, if you are given a mark of 72 out of 100 for an essay and your essay were handed in two days late, it would attract a penalty of 4% and the mark would be reduced to 68. If the same essay were handed in seven days late (i.e. a penalty of 14%) it would receive a mark of 58. If your assignment were not submitted within 3 weeks of its due date, it would receive 0 marks.

Extension Procedure:

In the case of illness and misadventure you may apply to the Course Convenor for an extension of the due date. The extension procedure is as follows:

1. collect a yellow extension form from notice board outside the School Office and present it, together with relevant documentation (e.g. medical certificate, special consideration form, letter etc.) to your Course Convenor
2. the course convenor will submit this request to a late essay committee who will assess the application and decide on a new submission date and sign the yellow extension form.
3. A copy of the application will be return to you to submit with your completed assignment by the new submission date. (The original will be keep by the essay committee)

Academic honesty and plagiarism

What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own.* Examples include:

- direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

www.lc.unsw.edu.au/plagiarism

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

† Adapted with kind permission from the University of Melbourne.

Course schedule

Week 1:

Historical background to music in the C19th

Romanticism in music: Musical genres and stylistic characteristics

(Weber: Der Freischütz, Wolf Glen Scene)

Homework: Read items 1-4 from Reading Brick; study (listen to) Beethoven's 3rd and 6th Symphonies (4th movt. is in the Anthology) and the Schubert and Brahms excerpts in the Anthology

Week 2:

Orchestral music: Beethoven's 'revolution' – The Eroica & the 6th Symphonies

Orchestras and orchestration, the "meaning" of instrumental colours

Homework: Read item 7 from Reading Brick; listen to Symphony Fantastique, Till Eulenspiegel and the Mahler excerpts in the Anthology (4th movement of 4th Symphony and 3rd movement of 5th Symphony).

Week 3:

Program music and program symphony (Berlioz, Liszt, R. Strauss, Mahler)

Listening test (Beethoven, Schubert, Brahms, Berlioz, Strauss, Mahler)

Homework: Study (listen to) the songs included in the Anthology

Week 4:

Lieder, a quintessential Romantic art form

The Songs of Schubert, Schumann, Brahms (Wolf and R. Strauss)

Homework: Read items 5-6, 9-10 from Reading Brick)

Week 5: **DUE** – Reading Log / Study Diary Part 1.

Music and Society: Music criticism, historicism, aesthetics and philosophy of music

Listening test (Lieder examples)

Homework: Prepare annotated bibliography and essay plan (due Monday, week 7).

RECESS WEEK

Week 6:

STUDY WEEK, no class

Homework: Finalize essay plan & annotated bibliography; Read item 11 from Reading Brick; Study (listen to) Chopin, Schumann, Liszt and Brahms examples in Anthology

Week 7: **Due** – Annotated bibliography and essay plan (by email on Monday, 19 April)

Piano music in the 19th century I.

Listening test (Revision); Miniature piano pieces; Performance practice

Homework: Listen to Liszt's B minor Sonata; Locate and read 1 article or chapter in a book on 19th-c. performance practice

Week 8:

Piano music in the 19th century II.

Listening test (Piano music); Large scale piano pieces; Performance practice

Homework: Read item 12 from Reading Brick; Study (listen to) Rossini and Bellini excerpts from Anthology.

Week 9: **Due** – Essay

Opera – national styles

Singing and ensemble in Italian opera; Performance practice

Homework: Study and analyse the Grand Duet from *La Traviata*, included in the Anthology.

Write up your observations as an entry in your Reading/Study log.

Week 10:

Verdi, works and style

Listening test (Weber, Rossini, Bellini, La Traviata)

Homework: Read item 8 from Brick; Study (listen to) the Wagner scores included in the Anthology.

Week 11: **Due** – Reading Log / Study Diary Part 2

Wagner, his music dramas and his impact on music and theatre

Homework: Prepare for exam

Week 12:

Final exam, including listening test

Resources for students

Textbooks:

MUSC2115 Study Kit – Reading Brick

MUSC2115 Study Kit – Score Anthology

The Recommended Referencing Style for all written work is the APA system. A full guide can be found by going to the university's homepage, and typing referencing in the search box, or by going directly to: http://www.lc.unsw.edu.au/onlib/ref_apa.html

See also books listed in Appendix 2: *Preliminary Reading list for Seminars and Reading Log*

Recommended Books:

Burkholder, P., Grout, J., and Palisca, C.: *A History of Western Music*. New York: Norton & Norton, 2006+

Taruskin, R.: *Music in the Nineteenth Century*. (The Oxford History of Western Music, Vol. 3). New York: Oxford University Press, 2010.

Additional Recommended Reading (esp. those marked with *, some are held in MyCourse):

***Abrams, Meyer H.:** *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* New York: OUP, 1953

Barbier, P.: *Opera in Paris: a lively history* Portland: Amadeus, 1995

Barth, G.: *The pianist as orator: Beethoven and the transformation of keyboard style* Ithaca: Cornell UP, 1992

Blume, F.: *Classic and romantic music: a comprehensive survey* New York: Norton, 1970

Bonds, M.: *After Beethoven: Imperatives of Originality in the Symphony* Cambridge: Harvard UP

Brown, C.: Bowing styles, vibrato and portamento in nineteenth-century violin playing. *Journal of the Royal Musical Association* 113 (1988), 97-128

***Brown, M. and Sadie, S. (eds.):** *Performance Practice* (vol. 2) 'Music after 1600'. London: Macmillan, 1989 (chapters 16 and 21) [S 781.43/3 B/(2)]

***Cairns, D. (ed):** *The Memoirs of Hector Berlioz*. London: Gollanz, 1969+ (or any other edition), especially the *Preface*, or just sections **16, 18-20, 22-26, 31** (inclusive) [S 780/BER/B-7]

Carse, A.: *The Orchestra from Beethoven to Berlioz* Cambridge: Heffer, 1948

Conrad, P.: *Romantic opera and literary form* Berkeley: U. of Calif. Press: 1977

***Dahlhaus, C.:** *Music in the 19th century* (eng. trans: J.B. Robinson) Berkeley: Uni of Calif. Press, 1989

* _____: *Richard Wagner's music dramas* (Eng. trans. M. Whittall) Cambridge: CUP, 1979

_____ : *The New Grove Wagner* London: Macmillan, 1984

_____ : *Realism in nineteenth-century music* (Eng. trans. M. Whittall) Cambridge: CUP, 1985

***Daverio, J.:** *Nineteenth-century Music and the German Romantic Ideology* (chapters 1, 5-6) [S 780.94309034/1]

_____ : *Robert Schumann: herald of a "new poetic age"* New York: Oxford University Press, 1997

Donakowski, C.: *A Muse for the Masses* Chicago: Uni of Chicago Press, 1977

Edwards, G.: *The Verdi baritone: studies in the development of dramatic character* Bloomington: Indiana UP, 1994

- ***Eigeldinger, J.-J.**: *Chopin: pianist and teacher as seen by his pupils* Cambridge: CUP, 1986 (pp. 23-4 or 42-64; and/or any other selections of comments on 2-3 different pieces by Chopin) [S 780/CHO/B-5]
- ***Garcia, M.**: *A complete treatise on the art of singing: complete and unabridged* (The editions of 1847 and 1872 collated, edited, and translated by Donald V. Paschke) New York: Da Capo Press, 1975/1984 [SQ 784.932/4 A]
- Gibbs, C.** (ed.): *The Cambridge Companion to Schubert* Cambridge: CUP, 1997 (especially chapter 6 [pp.121-137] but perhaps also chapter 5 [pp. 99-120])
- ***Goehr, L.**: *The Imaginary museum of musical works* Oxford: OUP, 2007 (Rev. ed.; 1st publ. 1994 which is also available on-line)
- Goldman & Sprinchord** (eds.): *Wagner on Music and Drama: a compendium of Richard Wagner's prose work* New York: Da capo, 1988
- Grey, T.**: *Wagner's musical prose: texts and contexts* Cambridge: CUP, 1995
- ***Grout, D. J.**: A short history of opera. New York: Norton, 2nd or 3rd editions (1965 / 1988) (chapters on 19th-century operas) [S 782.109/4 OR: S 782.109/4 K]
- ***Hallmark, R.**: *German Lieder in the 19th Century* Englewood Cliffs: Prentice Hall / Schirmer Books, 1996 (Chapters 1-4; pp. 1-152)
- Hanslick, E.**: *The collected musical criticism of Eduard Hanslick* Westmead : Gregg International, 1971
- Hanson, A.**: *Musical life in Biedermeier Vienna* Cambridge: CUP, 1985
- Holman, J. K.**: *Wagner's Ring: A listener's companion and concordance* Portland: Amadeus, 1996
- ***Hudson, R.** *Stolen Time: The history of tempo rubato.* Oxford: Clarendon Press, 1994 (esp. the chapters 7 [Chopin] and 9 are recommended) [S 781.46/2]
- Johnson, J. H.**: *Listening in Paris.* Berkeley-Los Angeles: U of Calif press, 1995 (esp. chapters 11, 13, 16)
- Kerman, J.**: *Opera as drama* London: Faber, 1989 (new rev. ed.)
- ***Kimbel, D.**: *Verdi in the age of Italian Romanticism* Cambridge: CUP, 1981
- ***Longyear, R.**: *Nineteenth-century romanticism in music* Englewood Cliffs: Prentice Hall, 1988 (pp. 1-26) [S 780.9034/2 B]
- Musgrave, M. (ed.)**: *Cambridge Companion to Brahms* Cambridge: CUP, 1999
- Musgrave, M.** and Sherman, B. (eds.): *performing Brahms: Early evidence of performance style* Cambridge: CUP, 2003
- Newman, S. W.** (ed): *Beethoven on Beethoven* New York: Norton, 1988
- Philip, R.**: *Early Recordings and Musical Style* Cambridge: CUP, 1992
- ***Plantinga, L.**: *Romantic Music* New York: Norton, 1984 (pp. 1-22) [S 780.9034/10]
- Plantinga, L.**: *Anthology of Romantic Music* New York: Norton, 1984 [S 780.9034/10 A/(1)]
- Potter, J.** (ed.): *The Cambridge Companion to Singing* Cambridge: CUP, 2000
- Radich, M.**: *Opera in context: essays on historical staging from the late Renaissance to the time of Puccini* Portland: Amadeus, 1998
- ***Ratner, L.**: *Romantic music: sound & syntax* New York: Schirmer, 1992 (pp. 1-14) [S 781.09034/3]
- Raynor, H.**: *A social history of music* London: Berrie & Jenkins, 1972 (esp. chapters 17-20)
: *Music and Society since 1815* New York: Taplinger, 1978
- ***Ringer, A.** (ed.): *The Early Romantic Era - Between Revolutions: 1789-1848* Englewood Cliffs, NJ: Prentice Hall, 1991 (chapters 1 and/or 2) [S 780.903/7]
- ***Rosen, C.**: *The Romantic Generation* Cambridge, Mass.: Harvard UP, 1995 (chapters 1-2, 7-8 and also 9 are recommended) [S 780.9034/17]
- Rosen, C.**: *Romantic poets, critics, and other madmen* Cambridge, Mass.: Harvard UP, 1999
- Rosselli, J.**: *Music and musicians in nineteenth-century Italy* Portland, Oregon: Amadeus, 1991
- Sadie, S.** (ed.): *Wagner and his operas* London: Macmillan, 1999
: *Verdi and his operas* London: Macmillan, 1999
- Sams, E.**: *The Songs of Robert Schumann* London: Eulenburg, 1975
: *The Songs of Brahms* London: BBC, 1972 – these two books are useful if you want to look up a specific song. Both books are a kind of 'dictionary', listing basic information plus a longer descriptive paragraph about each song composed by the composer.
- Samson, J.** (ed.): *The Late Romantic Era* Englewood Cliffs, N.J.: Prentice Hall, 1990
- Shaw, B.**: *How to become a musical critic* (ed. By Laurence) London: Rupert Hart-Davis, 1960
: *The perfect Wagnerite: a commentary on the Nibelung's ring* New York: Dover, 1967
- Skelton, G.**: *Wagner in thought and practice* London: Lime tree, 1991
- Stevens, D.**: *A history of song* London: Hutchinson, 1971 (esp. pp. 237-253)

- ***Strunk, O. / Trietler** (eds). *Source Readings in Music History – v.6. (ed. R. Solie): The 19th Century* (Chapters 1, 6, 9-11,13-16 recommended; also 17-19) New York: Norton, 1998 [S 780.9/22 J/(6)]
- Tambling, J.:** *Opera, ideology, and film* New York: St Martin's Press, 1987
- Todd, L. R.** (ed): *Schumann and his world* Princeton, N.J.: Princeton UP, 1994
- ***Wagner, R.:** *Wagner on music and drama: a compendium of R. Wagner's prose works* New York: Da Capo, 1988
- ***Walker, A.:** *Franz Liszt – Vols. 1-3 (The virtuoso years; The Weimar-years; The final years, 1861-1886)* London: Faber, 1983-1997
- Weaver, W.** (ed.): *Verdi: a documentary study* London: Thames and Hudson, 1977
- Weber, W.:** *The great transformation of musical taste: Concert programming from Haydn to Brahms* Cambridge: CUP, 2008

Students seeking resources can also obtain assistance from the UNSW Library. One starting point for assistance is:

info.library.unsw.edu.au/web/services/services.html

Course evaluation and development

Feedback on this course is monitored both during the progression of the course and at the end. Feedback is gathered using CATEI, as well as discussion with students. All feedback is carefully considered and taken seriously. This course outline and assessment schedule has been revised according to feedback received in 2005 when an earlier version of the course (MUSC2112) was last offered. However, this is now a largely new course covering only the 19th century (and not the Classical era as well) and accommodating the new 12-week session length.

Other matters

- 1) To pass this course, students must gain an overall mark of 50%.
- 2) Students must attend 80% of classes (both lectures *and* tutorials) to pass this course. Presentation of doctor's certificates for illness will assist passing this course if attendance becomes an issue, but practical work on the student's behalf is also needed to be carried out to ensure that the student is maintaining class standards in improvement. Please email in advance to notify lecturer that you will not be attending and give reason where possible. Please always approach your lecturer and/or tutor if you feel you are falling behind.
- 3) No missed exams can be rescheduled and no exams can be taken again. If a student misses an exam and a doctor's certificate is provided for the missed exam, then the missed exam mark will be averaged from the other marks (belonging to the student concerned) for this course.

Additional Administrative Matters

Please consult the Guide "Essential Information for all Students, found at the School's website, for any additional or generic information on matters such as students' rights

and responsibilities; attendance requirements, advice concerning illness or misadventure, assignment submission forms etc.

Information on relevant Occupational Health and Safety policies and expectations can be found at

www.riskman.unsw.edu.au/ohs/ohs.shtml

Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Diversity Unit (9385 4734). Information for students with disabilities is available at:

www.studentequity.unsw.edu.au/disabil.html

Issues to be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.

APPENDIX

Essay Presentation and Assessment

Your essay must be word-processed, using **one and a half** or **double spacing**, and preferably in 12-point font.

It must have substantial margins (e.g. 5cm on the right), and may be printed on both sides of a page.

It must have a signed certificate of originality in the words used on the School's cover sheet (i.e. it must have a signed Cover Sheet). The essay **must be your own work entirely** and cheating in any form is **totally unacceptable**.

Check your essay carefully for mistakes in spelling and grammar. You could lose marks if there are too many such mistakes!

Number the pages of your essay, including pages in Appendices, Bibliography and Discography.

If your essay includes music notations, transcriptions or excerpts from a score, make sure they are numbered, titled and that the source is given very precisely from a bibliographical point of view (i.e., give **full** details of the score or the book/article that you have borrowed the example from, including the edition).

Your essay **must include** references in the text (APA style) and a Bibliography.

REFERENCING

The Recommended Referencing Style for all written work is the **APA system**. A full guide can be found by going to the university's homepage, and typing referencing in the search box, or by going directly to: http://www.lc.unsw.edu.au/onlib/ref_apa.html You can include all print material in the one list, but if you are listing sound recordings (i.e., a Discography) you will need a separate list. If you are using terms like baroque, renaissance, nineteenth century, decide whether you are going to use upper or lower case for the initial letter and BE CONSISTENT.

ASSESSMENT

The **mark** you receive for a paper/essay reflects the quality of the content, structure and style of your work. It also reveals how well or extensively you have researched the topic, how much depth and specific information there are in your comments, and whether the paper shows any signs of independent thinking and arguing of a point of view. In other words, if you consult only a few general sources (say 3) and provide a summary of them you are only aiming at a pass. If you read more broadly (8-10 books, articles) and include some specific discussions as well but all material is taken from published sources or relies on received opinion, you will get a credit. If your work demonstrates a thorough understanding of the issues involved and includes independent observations as well then your mark will be in the range of distinction or high distinction depending on the extent to which these qualities are present in your paper. Matters of writing style (i.e. vocabulary, syntax, grammar, spelling), structuring of the material, and presentation (i.e. referencing, captions, and bibliography) will affect the actual mark within each grade. Essays **without acknowledgement of sources** consulted are **not accepted** as they violate University policy on plagiarism. This is a serious matter and you should see the School/Faculty handbooks for more information or go to: <http://www.lc.unsw.edu.au/plagiarism/index.html>. IF YOU DO **NOT REFERENCE YOUR WORK YOU WILL NOT SECURE A PASS**.

Remember:

1. If your essay includes well-known pieces of information which you did not take from a publication, but which are part of your own thinking on the subject, you do not need to reference them.
2. If you are using ideas from a publication, but have paraphrased them and put them into your own words, you give a reference, but do not need to use quotation marks.
3. If you are using actual words (even if it is only a phrase or a couple of words) taken from a publication, you need to put them in quotation marks and acknowledge the source in detail. The named source should be where **you found** the reference, even if it is not the original source (i.e. use: "cited in...." in such cases).
4. If your quotation is a long one (more than 3-4 lines) begin it on a new line and indent it from the left-hand margin. In this case, it does not need to be enclosed in quotation marks, and the quote can be single-spaced. A reference at the end is still needed!
5. It is always better to have more references than to leave one or more out!

PLAGIARISM IS A VERY SERIOUS OFFENCE, WITH VERY SERIOUS CONSEQUENCES. NEVER BE GUILTY OF IT!

ALWAYS KEEP A COPY OF ALL YOUR ASSIGNMENTS UNTIL THE END OF SESSION (i.e. until you receive your marks in the mail from the Central Administration of the University).

You are welcome to seek consultation or to discuss draft(s) of your essay but once it is submitted for assessment the result is final. There is NO opportunity to rework and resubmit in order to improve the mark.