

The Symphony, The Opera, The Ballet ... And Their Audiences

MUH 4930/6935, Class Number 19865 or 19870

T + 4:05-7:05 pm

Location: MUB 146

Fall 2019 + 3 Credits

Instructor Information

Dr. Laura Dallman

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Office Hours: M Period 5 (11:45-12:40 pm), R Period 4 (10:40-11:30 am), and By Appointment

Course Description

This masters/upper-class undergraduate course will consider the role and function of the audience in conjunction with the symphony, opera, and ballet. Historical readings will cover what audiences were like in the Classical Period, Romantic Era, and the Twentieth Century, and major masterworks of those time periods will be discussed. We will also consider the modern audience by discussing recent publications in various mediums and attending two live concerts. Please note that the reading and music literature list is only determined for a portion of the semester. Additional readings and musical works will be determined according to student interests. Credits: 3

Required Materials

You will be reading articles and chapters from books during the semester. All can be accessed without charge, either through the reserve desk in the AFA Library or online. If, however, you wish to own copies of the two books we will use extensively, you can order them from Amazon or other vendors. They are not available in the campus bookstore.

1. Thomas Kelly, *First Nights: Five Musical Premieres* (New Haven, CT: Yale University Press, 2000).
2. Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998).

Canvas (e-learning, <https://lss.at.ufl.edu>) is an important online component of the course. Current information about and assignments for the course, including copies of the syllabus, course schedule, and rubrics, will be posted on Canvas. Grades will be posted on Canvas so that you can keep track of your progress.

Additional materials may be placed on reserve in the AFA Library. Announcements will be made through Canvas if that occurs.

Please pay regular attention to your ufl email account! I will send class emails through Canvas regularly and individual emails to students as necessary.

Course Objectives

Students should gain:

- an understanding and appreciation for the role of the audience in Western art music.
- discussion skills, particularly regarding critical issues between music performance and audience.
- research, writing, and editing skills in relation to the course paper requirement.

Assignments/Evaluation

Unless otherwise noted, assignments are due at 4:00 PM on the date specified. Please refer to the course schedule to see what should be submitted in class and what should be submitted through Canvas. Information on semester grades is available under Grading.

Diversity and Inclusion Statement

There is an objective foundation on which we will build our discussions of music, but just like people, music is diverse. As we discuss different music, I encourage students of all ethnicities, religions, genders, sexual orientations, classes, ages, and abilities to express their opinions, viewpoints, and experiences. Every person has something valuable to offer to their peers and the instructor in this course! If at any time you have a question or concern about diversity or inclusion, please email or set up a meeting to talk with Dr. Dallman.

Disability Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to Dr. Dallman when requesting accommodations. Students with disabilities should follow this procedure as early as possible in the semester.

Assignments

For more details on these assignments see Canvas. Assignment types are listed here in alphabetical order with brief descriptions.

Audience Observations require students to attend two different sized music events either in Gainesville, surrounding areas, or locations convenient for the student. The primary purpose of these assignments is to observe the audience. How do they respond and react? What kind of interaction do they have with performers? Additional information on these assignments is available on Canvas. *Please note:* if a student is performing in a concert, s/he may not complete an observation for the same concert. While performing, focus on performing, not an academic observation!

While the Audience Observations stem from live music experiences, the **Organization Analysis** focuses attention on how an organization presents itself to potential audiences. Students will choose an organization such as a symphony, opera, or regularly performing chamber group, and conduct an in-depth analysis of that organization's presentation of itself. This assignment is broken into three parts. First, students will choose an organization and present their choice to the class,

identifying several initial points of interest that either drew them to the organization and/or that could draw audiences to the organization. Second, students will complete a formal write-up that describes the organization in detail. The write-up must include primary and secondary resources. Third, the students will present their findings to the class in a seven- to ten-minute presentation. See the Course Schedule and Canvas for information on due dates and assignment details.

For each **Response Assignment**, students are to read and summarize an assigned article, respond to an assigned follow-up question, and create two discussion questions for class. The entire response should be between one and two pages in length, double spaced.

The **Semester Paper** is the weightiest part of the student's grade, as it is a project that has various stages over the course of the semester. The boundaries for the paper topic are flexible: as long as the paper clearly incorporates considerations of audience, the topic will most likely be acceptable. Dr. Dallman will help each student shape their topic appropriately, but any students with questions or concerns about their potential topic should plan to speak with Dr. Dallman individually in the first week of September. In terms of tasks associated with the semester paper, students will submit a topic proposal and a preliminary bibliography in mid-September. A semi-formal outline and nearly complete bibliography is due in late October. A full draft, which should flow easily from a well-prepared outline, is due the second week of November. Paper presentations will occur the last Tuesday we meet (early December) and the final written paper is due on Wednesday, December 11, at noon.

Finally, in this class, **Participation** is key. Part of the participation grade is derived from vocal participation in class discussion. The other part of the grade is derived from written activities we will complete in class.

Assignment Submissions and Late Work Policy

To be able to receive full credit, assignments have to be submitted on time. Check your Course Schedule for more information on specific dates and times.

To deter late submissions, late work will receive deductions according to the following schedule and percentages, which are more stringent than the deductions in Dr. Dallman's undergraduate courses:

0:01 hours to 12 hours late = 15% deduction

12:01 hours to 24 hours = 25% deduction

24:01 hours to 48 hours = 50% deduction

48:01 + hours = not accepted for a grade

If you are uploading to Canvas, please confirm your assignment uploads! With over 130 students and nearly 2000 individual assignments due this semester, Dr. Dallman does not have time to trace missing assignments. If a submission is missing, you will receive a zero grade, so again, please make sure your assignment uploads correctly!

If you notice after the due date that your submission did not upload, **do not reopen your assignment**. Email Dr. Dallman immediately. If you cannot make a submission through Canvas due to a technical difficulty, email your assignment directly to Dr. Dallman.

If you are printing assignments at home or school, allow enough time for printing. At home, please maintain your computer and printer. Trouble printing a paper is not a valid excuse for a late submission. You will receive a late deduction if you submit late due to a printing problem.

Writing assignments will be evaluated both on content and technical elements. All writing should follow the rules of standard English and will be evaluated with respect to proper spelling, grammar, punctuation, word usage, clarity, coherence, and organization. If writing is not your forte, please consider using the services provided by the UF Writing Studio (<http://writing.ufl.edu>). The staff at the Writing Studio will assist with questions related to your writing, but will not proofread or edit your work for you. The Writing Studio also has valuable resources in the form of citation guides and helpful videos on subjects including time management, note taking, citation/plagiarism, and study tips.

Academic Conduct

UF students are bound by The Honor Pledge, which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Cheating on exams and using someone else’s ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. Anyone caught cheating or plagiarizing is subject to an automatic E and further disciplinary action. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. Instances of plagiarism will be treated on an individual basis, but can result in a failing grade for the course. If you are repeating this course, please be aware that turning in any part of any written assignment that you submitted for this course in the past also constitutes academic misconduct. See “Scope and Violations” under the Honor Code above.

Class Attendance and Make-Up Policy

Consistent and punctual class attendance is expected. Although attendance is not counted in the grade allocations, more than one unexcused absence or habitual tardiness may result in a lower course grade. Since we only meet once a week, it is imperative that you be in class.

Excused absences are consistent with university policies in the undergraduate catalog (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>) and require appropriate documentation. Excused absences, when documented properly, will not negatively impact your

attendance grade. You may make up any in-class activities on a day you have a documented excused absence. Your make-up work, however, must be submitted no later than a week after the assignment or exam was originally given.

For a list of what constitutes excused and unexcused absences, see the document “Types of Absences” on Canvas. Generally speaking, any absence due to participation in a School of Music performance is considered excused. With our class during the evening hours, there are some ensemble dress rehearsals/performances that may conflict. Speak to Dr. Dallman as soon as possible about these dates in order to avoid conflicts with class presentations and expectations. Also, please avoid scheduling any solo or chamber recitals on Tuesday evening.

The best practice when you are absent is to email Dr. Dallman through Canvas to explain your absence. It is better to be in contact with your professor about your absence than to be silent about it. If you are silent about an absence, it is automatically recorded as unexcused.

Also keep in mind that you are responsible for all assigned work regardless of attendance or punctuality. If you miss a class for any reason, you are responsible for submitting assignments that are due and getting notes from a classmate. If you need help procuring notes, Dr. Dallman will help you find a classmate to ask for notes.

Other Policies

Evaluations: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Technology: To respect the instructor and other students, cell phones should be silenced before class begins. Laptops may be used to take notes; however, if a student uses any electronic device inappropriately during class (checking email, social media, news sites, etc.), s/he may be asked to stop using his/her device. When you are engaged with social media, email, or another site, you are not engaged with the class! Dr. Dallman will also speak with repeat offenders individually.

Correspondence: When writing emails, think about how you are presenting yourself through your email. Aim for clarity and use a professional tone. You are emailing your instructors, not your pals that you are meeting later for coffee.

Comprehension and Responsibility: Students are responsible for understanding the policies and procedures in this syllabus. If you do not understand something, please ask Dr. Dallman for clarification!

Grading

Grades for this course are allocated as follows:

Classroom Participation	5%
Audience Observations	10% (2 @ 5% each)
Responses	20% (4 @ 5% each)
Organization Analysis	
Choice/Points of Interest	5%
Write-Up	10%
Presentation	10%
Semester Paper	
Topic/Bibliography	2.5%
Outline/Bibliography	5%
Paper Draft	5%
Paper Presentation	12.5%
Final Paper	15%

Final grades will be calculated according to the percentage system below. The Gradebook in Canvas will be updated regularly to show your current grade. If you are doing poorly near the withdrawal deadline, please discuss your progress with Dr. Dallman.

Grading Scale for UF Music History Classes:

94-100	A	74-76	C
91-93	A-	71-73	C-
87-90	B+	67-70	D+
84-86	B	64-66	D
81-83	B-	61-63	D-
77-80	C+	0-60	E

More information on grades and grading policies is available here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Please note: specific grade questions and concerns will only be discussed with the student. Due to the 1974 Family Educational Rights and Privacy Act, Dr. Dallman cannot and will not discuss your progress or grades with your parents. For more information on FERPA, please visit <http://www.registrar.ufl.edu/ferpa.html>. Any correspondence received from your parents or guardians will be responded to with a link to the FERPA information site and nothing more.

Course Schedule for Fall 2019

Course material will be determined in part on student interests and preferences. Reading assignments for the second half of the semester will be assigned in September. Other additions, deletions, and substitutions to the schedule will be made at Dr. Dallman's discretion and will be announced ahead of time both in class and by Canvas announcements.

Please make sure you know what happens in every class regardless of your attendance. You are responsible for knowing about any changes to the schedule whether or not you are in class. Assignment dates are final and will not change unless there are extenuating circumstances.

Each Tuesday, please be ready to discuss have read and listened to during the previous week. **All written assignments, to be submitted on Canvas, in-class assignments, quizzes, and in-class exams are in bold.**

Assignments are to be submitted on the dates and by the times indicated on the Course Schedule. These deadlines are also published to Canvas. **If uploading to Canvas, please make sure your assignment uploads!** If you cannot make a submission through Canvas due to a technical difficulty, email your assignment directly to Dr. Dallman.

Week 1 (8/20)	In-Class Work
Week 2 (8/27)	JSTOR Article: Ralph W. Wood, "The Prom. Audience," <i>Music and Letters</i> 11, no. 2 (April 1930): 177-81. JSTOR Article: F. H. Shera, "The Changing Audience," <i>Proceedings of the Royal Musical Association</i> , (1947-48): 45-56. JSTOR Article: H. de Jager, "Listening to the Audience," <i>Journal of Research in Music Education</i> 15, no. 4 (Winter 1967): 293-99. JSTOR Article: Saam Trivedi, "Artist-Audience Communication: Tolstoy Reclaimed," <i>Journal of Aesthetic Education</i> 38, no. 2 (Summer 2004): 38-52. Response 1
Week 3 (9/3)	<i>Dr. Dallman has jury duty this day – class will only run from 5:30 to 7:00.</i> Small's <i>Musicking</i> , Chapters TBD Response 2
Week 4 (9/10)	Small's <i>Musicking</i> , Chapters TBD Organization Choice + "Points of Interest"
Week 5 (9/17)	Kelly's <i>First Nights</i> , Chapter 2 (Handel) Listening: <i>Messiah</i> Paper Topic + Preliminary Bibliography

Week 6 (9/24)	Kelly's <i>First Nights</i> , Chapter 4 Listening: <i>Symphonie fantastique</i> Response 3
Week 7 (10/1)	Kelly's <i>First Nights</i> , Chapter 5 Watch: <i>The Rite of Spring</i> , Joffrey Ballet Organization Write-Up
Week 8 (10/8)	Reading TBD Audience Observation 1
Week 9 (10/15)	<i>No reading assignment due to Organization Presentations</i> Organization Presentation + Peer Reviews
Week 10 (10/22)	Reading TBD Progress Report
Week 11 (10/29)	<i>No reading assignment due to work on paper</i> In Class: Beyond the Score Viewing and Discussion Paper Outline + Bibliography
Week 12 (11/5)	Reading TBD Audience Observation 2
Week 13 (11/12)	Reading TBD Paper Draft
Week 14 (11/19)	JSTOR Article: Tina K. Ramnarine, "The Orchestration of Civil Society," <i>Ethnomusicology Forum</i> 20, no. 3 (December 2011): 327-51. Issues of <i>Symphony Magazine</i> TBD Response 4
Week 15 (11/26)	NO CLASS – THANKSGIVING BREAK
Week 16 (12/3)	Paper Presentations
Finals Week	Papers Due by Wednesday, December 11th, 12:00 pm (noon)

Withdrawal and Drop Information

- August 26: Withdrawal without a fee
- September 13: Withdrawal with 25% refund
- November 25: Drop and Withdrawal Deadline