

**First-Year Learning Community 15: Music and Art in Theater and Society**  
**Reflective Tutorial: Focus on Music (section O2)**

Class meetings: Tuesdays and Thursdays, 11:20–12:50, Campus Hall, Room 104

Instructor: Prof. David Schulenberg (email: dschulen@wagner.edu)

Office hours: Tuesdays, 2:40–4:10, and Wednesdays, 3:30–4:30; Campus Hall, Room 110

This is one of three courses that make up First-Year Learning Community 15 (LC 15). It serves several purposes. It includes experiential learning in the form of trips to museums and musical performances in New York City. It also includes reflection and discussion on experiences gained during those trips. In addition, it incorporates reading and writing assignments related to the two other courses that comprise LC 15. Those courses are AR 203 (Advertising Art) and MU 245 (Music in the Theater). The RFT also provides an introduction to skills essential to successful college study, including use of the library, online research, and effective speaking and presentation of ideas.

This syllabus is for members of LC 15 who are taking the reflective tutorial (RFT) with Prof. Schulenberg. The section of the RFT that meets with Prof. Needle will emphasize studies in art. The section led by Prof. Schulenberg will emphasize music. Each section focuses on specific developments in the history of art or theatrical music from the Middle Ages to the present, with an emphasis on European and North American works of the past four centuries. Our exploration of these subjects will include reading, research, and writing, as well as aural and written responses to performances and museum trips. *Although the two sections of the RFT may occasionally meet together and will attend performances and visit museums together, each is an independent course, with separate assignments, course syllabi, and grading.*

**Course objectives.** At the completion of this course, you should be able to:

- select, attend, and discuss performances of theatrical music, including opera
- read and understand serious writing about such music
- summarize and respond to writings on theatrical music, aurally and on paper
- write a research paper on a related topic and give an aural presentation based on it

The course promotes acquisition of these skills within the College's general education program (details are on the last pages of this syllabus):

- creativity (C)
- information literacy (LL)
- oral communication (OO)
- critical reading (RR)
- intercultural understanding (UU)
- written communication (WW).

**Work for the course** includes the experiential learning described below as well as reading, written assignments, and presentations to the class. Reading assignments will be distributed in class or made available electronically. Assigned readings include reviews, journal and encyclopedia articles, and book chapters, all serving for class discussion and as models for your

own writing. You will receive more information about each assignment in class or online.

Written assignments are as follows:

two “summary” papers (2 pages each) based on a poem and a music encyclopedia article, respectively, that relate to music from the MU 245 listening assignments

two “response” papers (3 pages each) based on a published review and a journal article, respectively, summarizing the point of view of the review or article and presenting your own response to it

one “analytical” paper (4 pages) in which you write on one of the following topics: (1) a work from the syllabus of MU 245; or (2) the biography of a musician associated with a work studied in that class. Your paper will summarize and critically evaluate at least one relevant example of each of the following: encyclopedia articles from *Grove Music Online*; journal articles; and chapters from printed books. Your research paper (see below) will represent further work on the same topic.

one research paper (6 pages) in which you pose one or more serious questions about the work or composer that was the subject of your analytical paper. In the research paper, you will attempt to answer your question or questions through further research in journals, books, and other reliable sources. This paper may draw on what you wrote in the previous one, but it must be based on additional sources and it should not repeat a substantial amount of material from the analytical paper. In place of a final exam, we will hold a “final symposium” in which each member of this section gives a formal presentation based on this research paper.

Please note that the number of pages shown for each assignment above represents the *minimum* number of *double-spaced, printed* pages that you will hand in (some assignments might be submitted electronically; if so, you will receive information about this in class). For each written assignment you will first submit a preliminary draft. You will also submit at least one revised version of each assignment after receiving comments from Prof. Schulenberg. **Be sure to save all marked (graded) assignments! When submitting revised versions of papers, you must also return the original (marked) draft.**

**Experiential learning.** You are expected to attend a number of concerts and theatrical performances, and to make at least two trips to museums. Destinations for these trips will be selected by the professors. Although some may be free, others will require paid admission, and you may be asked to make payment in class ahead of time. Transportation *is not* provided (except for the Wagner shuttle van to the Staten Island Ferry). You will receive additional information about each of these trips in class. **If you fail to pay for a particular performance when asked to do so, it is your responsibility to obtain a ticket for the same or a comparable performance.** It is also your responsibility to arrive at each assigned destination on time. You must retain proof of attendance for every required trip (your ticket and any concert or performance program); each required trip that you fail to attend will result in your grade for the course being lowered by one letter (e.g., A reduced to B) unless you have made *prior* alternate

arrangements with the instructor.

**Class policies.** All assignments are due *in class* on the dates shown in the calendar below. Please come to class prepared to discuss and ask questions about any reading or listening assigned for that day. Work received late will earn a reduced grade unless you have made prior arrangements with the instructor, or in case of a documented medical excuse or other emergency. Laptop computers and other electronic devices may be used in class to take notes or to fulfill other tasks given by the instructor. **Anyone using an electronic device in class for purposes other than those just mentioned will be marked absent. Students who leave the classroom multiple times during a class meeting, except for a documented medical reason, will also be marked absent. Everyone must abide by Wagner’s Student Honor Code, which forbids plagiarism.**

*Email and internet.* Please do not submit work as email attachments unless I specifically ask you to do so. Also, please do not send me email messages asking questions about matters discussed in class or in printed or online assignment sheets; I will not respond to such messages. Although you may use music downloads and websites for some purposes of the course, successful completion of assignments will require you to obtain information that is available only from printed books and articles, CD recordings, and other hard-copy sources. Websites are not acceptable sources for papers except as noted below.

**Grades and attendance.** The final grade will be based in part on the six papers (5%, 5%, 10%, 10%, 20%, and 25%, respectively). Class attendance and participation are worth 25%. Attendance is mandatory, and grades will be reduced for unexcused absences. ***If you are required to take EN 012 (a non-credit supplemental writing course),*** your grade in that course will be worth 5% of your grade in this RFT, with the above percentages reduced accordingly.

**The course calendar** below lists topics of class sessions and due dates for written assignments, as well as dates of concert and museum trips. *Please note: this is a preliminary calendar that does not yet include dates of museum trips. All dates are subject to change, and additional assignments and required concert and museum trips may be announced in class.*

#### **Course Calendar (RFT-LC-15-O2, fall 2018)**

1	Aug. 28	Course introduction
2	Aug. 30	FIRST SUMMARY PAPER (DRAFT) DUE
3	Sept. 4	
4	Sept. 6	FIRST RESPONSE PAPER (DRAFT) DUE
5	Sept. 11	
6	Sept. 13	SECOND SUMMARY PAPER (DRAFT) DUE
7	Sept. 18	
8	Sept. 20	SECOND RESPONSE PAPER (DRAFT) DUE

- 9 Sept. 25 Joint meeting (both sections) on tonight's performance  
**Performance: *Jewels*, N.Y.C. Ballet, Lincoln Center, New York, 7:30 p.m.**
- 10 Sept. 27 REVISED SUMMARY AND FIRST RESPONSE PAPERS DUE
- 11 Oct. 2 REVISED SECOND RESPONSE PAPER DUE
- 12 Oct. 4 ANALYTICAL PAPER TOPIC AND BIBLIOGRAPHY DUE
- [Oct. 9—no class, fall break]
- 13 Oct. 11 Joint meeting (both sections) on tonight's performance  
ANALYTICAL PAPER (DRAFT) DUE  
**Performance: Verdi's opera *Aida* at Metropolitan Opera, New York, 7:30 p.m.**
- 14 Oct. 16
- 15 Oct. 18 Writing workshop on analytical papers
- 16 Oct. 23 REVISED ANALYTICAL PAPER DUE
- 17 Oct. 25 Choosing a topic and creating a bibliography for a research paper
- 18 Oct. 30 RESEARCH PAPER TOPIC AND BIBLIOGRAPHY DUE
- 19 Nov. 1 Creating a research paper outline
- 20 Nov. 6 RESEARCH PAPER OUTLINE, REVISED BIBLIOGRAPHY DUE
- 21 Nov. 8
- 22 Nov. 13 RESEARCH PAPER (DRAFT) DUE
- 23 Nov. 15
- 24 Nov. 20  
[Nov. 22—no class, Thanksgiving]
- 25 Nov. 27 Creating an aural presentation based on a longer paper
- 26 Nov. 29 REVISED RESEARCH PAPER DUE
- Dec. 11 Symposium (presentations based on research papers)