

## Appendix F: Syllabi and Sample Course Materials / Assignments

### MUS 1200/2200/3200/4200-02, Voice Lessons

- Taught: Fall 2012, Spring 2013, Fall 2013, Spring 2014, Fall 2014, Spring 2015, Fall 2015, Spring 2016, Fall 2016, Spring 2017, Fall 2017, Spring 2018
- Syllabus created for pre-existing course
- Fall 2018 version provided; no major revisions between semesters

### MUS 1350-01, Opera Scenes

- Taught: Fall 2012, Fall 2013, Fall 2014, Fall 2015, Fall 2016, Fall 2017
- Syllabus created for pre-existing course
- Each semester corresponds with a unique capstone project
- Fall 2012, 2013, and 2018 versions provided; no major revisions 2014-2018

### MUS 1360-01, Musical Theatre Scenes

- Taught: Spring 2013, Spring 2014, Spring 2016, Spring 2017, Spring 2018
- Syllabus created for pre-existing course
- Each semester corresponds with a unique capstone project
- No major revisions between semesters other than dates and capstone project

### MUS/GBS 3651-01, Rock Me Amadeus: Mozart's music, his life, and his legacy

- Taught Spring 2014 with corresponding Maymester
- Corresponded with study abroad in Vienna, Salzburg, and Prague
- New course, steered through appropriate committees

### THE/MUS 1010-01, Exploration of Performance

- Taught Fall 2014
- Co-created with Jay Putnam and steered through appropriate committees
- Intended for partnership with *ArtsAlive* Learning/Living Curriculum

### MUS 3550-01, Czech/Regional Music and Musicians

- Taught Spring 2015
- Corresponded with faculty in residence in Prague
- New course for partnership with NC State Prague Institute, steered through appropriate committees (including NC State)

### MUS 3830-01 Intro to Opera Performance/Production Taught Spring 2015

- Corresponded with faculty in residence in Prague
- New course for partnership with NC State Prague Institute, steered through appropriate committees (including NC State)

### FYS 1000-16, The American Musical

- Course created by Professor Matthew Emerson, syllabus adapted from existing format

## High Point University Department of Music

Course Title: MUS 1200/2200/3200/4200 sec. 02 – Fall 2018: Private Voice Instruction  
Professor: Dr. Scott R. MacLeod  
[smacleod@highpoint.edu](mailto:smacleod@highpoint.edu)  
336-841-9557  
HFAC 114  
Location: M/T Hayworth Chapel; W/Th Hayworth Fine Arts, room 114  
Office Hours: F 2:00-4:00 p.m.; please utilize starfish for appointments

### Learning Outcomes:

1. Student will develop technical proficiency that will enable him/her to perform at high artistic levels.  
*Assessment tools: End-of-semester evaluations, divisional/departmental recital feedback*
2. Student will be able to perform and work conceptually with various elements of music.  
*Assessment tools: weekly participation grade, End-of-semester evaluations*
3. Student will learn and perform repertoire suitable to his/her individual voice and experience.  
*Assessment tools: participation in divisional/departmental recitals, studio classes, and final studio recital*

### Course Requirements:

Student is responsible for acquiring required materials and/or literature upon consultation with the instructor. Student must bring music to all lessons, studio classes, and performances. Five songs will be assigned at the 1200 level, representing a variety of styles and languages; an additional song will be assigned for each higher level (2200, 3200, 4200).

Student shall attend all lessons, studio classes, required colloquia and final recital on time. Student must also observe one additional lesson each week. Student is also responsible for timely responses to emails and other pertinent communication.

Student should demonstrate consistent progress in performance and technical development, as guided by semester goals and the instructor. Practice outside of weekly lessons is necessary and mandatory. A minimum of **four one-hour sessions per week** of outside practice is required; more is strongly suggested. All students enrolled in major/minor voice study are required to attend and participate in studio classes, divisional/departmental performances, studio final recital and departmental colloquia.

Student is strongly encouraged to bring a recording device to all lessons.

### Criteria for Studio Class and Departmental Recitals:

Student is responsible for attending all required studio classes and divisional/departmental recitals (see dates, below). Student will follow HPU Performance Oriented Assessment (POA) guidelines, perform their repertoire divisional, studio, and departmental recitals, and participate in end-of-semester evaluation.

### Criteria for Lesson Attendance:

Student will attend regularly scheduled weekly lessons in accordance with the college calendar, unless otherwise arranged with the consent of the private instructor. All absences without prior authorization are considered unexcused and will receive a zero (0) participation grade. In the event that a student must miss a lesson, he/she will switch lesson times with another student. In the event of tardiness or absence, student shall notify the instructor as soon as he/she is able. Instructor-authorized absences will not count against student's grade, but instructor is not obligated to schedule additional lessons as make-ups.

**Make-up policy:** Student is required to notify instructor of upcoming absences at earliest opportunity. When possible, make-up lessons will be scheduled, but instructor is not obligated to make up lessons missed due to student conflicts. All lessons canceled by instructor will be made up at a mutually agreed-upon date. Missed make-up lessons are considered absences; it is the student's responsibility to keep track of assigned make-up lessons.

**Students with Disabilities:**

Students who require classroom accommodations due to a diagnosed disability must submit the appropriate documentation to the Office of Accessibility Resources and Services (OARS), 4<sup>th</sup> Floor Smith Library. Requests for accommodations should be made at the beginning of a course. Accommodations are not retroactive. Contact us at <http://www.highpoint.edu/oars/contacts/>, or call Ms. Dana Bright, Director of OARS, at 336-841-9361, for additional information.

**Physical Contact:**

It is sometimes helpful to utilize physical contact to demonstrate a skill or concept. Instructor will ask for permission before touching student, and student retains the right to refuse. Student will never be penalized for refusing permission for physical contact.

**Diversity & Inclusivity**

High Point University is committed to fostering an inclusive learning and living environment. We welcome and respect all students, faculty, and staff of all races, ethnicities, religions, genders, sexual orientations, sexual identities and gender expressions, abilities, classes, ages, and political ideas. Diversity in identity, thought, belief and perspective enrich the academic experience and is critical to your growth as a lifelong learner. It is our expectation that every member of our university community uphold a standard of civility and respect both inside and outside of the classroom. HPU Multicultural Affairs (Slane 319) is a campus resource available to anyone seeking support or with questions about diversity and inclusion at High Point University. If you experience or witness an act of bias at HPU or would like to learn more about our Bias Reporting Process, please email [diversity@highpoint.edu](mailto:diversity@highpoint.edu).

**Academic Integrity:**

See University Honor Code, <http://www.highpoint.edu/studentconduct/university-honor-code/>. Students who violate any HPU academic integrity policies will receive a 0.0 on the assignment and possibly in the class, depending on the nature and severity of the violation.

**Assessment Strategies (200 points total):**

1. Weekly participation grade. Criteria includes song preparation outside of lessons, memorization of repertoire and application of new concepts, accurate learning of notes and rhythms, understanding of song text and style, and willingness to explore new concepts: 4 points each, **108** points total.
2. Attendance at divisional/departmental recitals, required master class / workshops, and other required departmental colloquia: 4 points each, **40** points total. SEE REQUIRED DATES, BELOW
3. Participation in divisional/departmental recitals, studio classes, ESEs, and final studio recital, corresponding to level of study and including: thorough preparation and memorization, ability to convey text and meaning of the song, and application of techniques learned in lessons. All assigned repertoire must be performed in an approved public setting, including one departmental recital: **50** points.
4. Timely and accurate response to department communication, submission of required forms: **10** points

## Weekly Participation Grade Assessment

### 4 - Excellent

Prepared and on time for lessons – evident that student has logged sufficient practice time. Songs are learned carefully and thoroughly, including translations of foreign language text and research of genre and style. Music is memorized in a timely fashion (within three weeks of initial assignment). Exhibits willingness to explore new concepts. Demonstrates excellence in assessment strategies above.

### 3 - Satisfactory

Tardy and/or somewhat unprepared for lesson, somewhat less-than-sufficient practice time, somewhat unwilling to explore new concepts. Assessment strategies above show some room for improvement.

### 2 - Unsatisfactory

Very tardy (more than 10 minutes), minimal song preparation, evidences insufficient practice time, exhibits unwillingness to explore new concepts.

### 0-1 - Failing

Absent or very unprepared, does not evidence outside practice, does not exhibit willingness to explore new concepts.

## IMPORTANT DATES

**M Aug 20, 6:00-8:00 – department meeting, room 116 (REQUIRED)**

**Sat Sept 8, 1:00-5:30 – piano competition, Pauline Theatre (ONE SESSION REQUIRED, 4 pts)**

**M Sept 10, 6:00 – divisional rep class, Chapel (REQUIRED, 4 pts)**

Sat Sept 11, 5:00 – Lucia di Lammermoor, Cinema (encouraged attendance)

**M Sept 17, Eleni Matos and Rebecca Wilt recital (REQUIRED, 4 pts)**

**M Sept 24, 6:00 – divisional rep class, Chapel (REQUIRED, 4 pts)**

S Sept 30, 3:30 – Dr. Turner and Dr. Osada recital, Chapel (encouraged attendance)

**M Oct 1, 6:00 – divisional rep class, Chapel (REQUIRED, 4 pts)**

F Oct 5, 7:30 – Symphonic Band Concert, HFAC (encouraged attendance)

**Th Oct 11, 7:30 – departmental recital, Chapel (REQUIRED, 4 pts)**

M Oct 22, 12:00 – Meditation Monday with Dr. Turner and Dr. Osada, Chapel (encouraged participation)

**M Oct 22, 6:00-8:00 – Alexander Technique Workshop, Fellowship Hall (REQUIRED, 4 pts)**

Sun Oct 28, 3:30 – Chamber Music Series Recital, Chapel (encouraged attendance)

T Oct 30, 7:30 – Jazz Ensemble Concert, Empty Space (encouraged attendance)

**Th Nov 1, 7:30 – Die Fledermaus (Nov 1 OR Nov 2 REQUIRED, 4 pts)**

**F Nov 2, 7:30 – Die Fledermaus (Nov 1 OR Nov 2 REQUIRED, 4 pts)**

F Nov 2 – Musical Theatre NATS Competition, Meredith College (encouraged participation)

**Sun Nov 4, 2:00 – departmental recital, Chapel (REQUIRED, 4 pts)**

T Nov 6, 7:30 – Instrumental Ensemble Concert, Chapel (encouraged attendance)

Th Nov 8, 5:00 – La Traviata, Cinema (encouraged attendance)

F Nov 16, 2:00 – Concerto Competition Audition (encouraged participation)

Sun Nov 18, 3:30 – Chamber Music Series, Chapel (encouraged attendance)

Nov 15-18, HPU Musical (*Cabaret*) Pauline Theatre (encouraged attendance)

**M Nov 19, 6:00 – divisional recital, Chapel (REQUIRED, 4 pts)**

M Nov 26, 7:30 – HPU Community Orchestra Concert, HFAC (encouraged attendance)

Nov 30 & Dec 1, Holiday Choral Concert (encouraged attendance)

M Dec 3 7:30 – Symphonic Band concert, HFAC (encouraged attendance)

**W Dec 5 – end-of-semester evaluations (REQUIRED, 10 pts)**

**TBA - Final studio recital (REQUIRED, 10 pts)**

# High Point University

## Department of Music

**Course Title:** MUS 1350-01– Fall 2012: Opera/Opera Scenes

**Professor:** Dr. Scott R. MacLeod  
smacleod@highpoint.edu

**Location:** Hayworth Fine Arts, room 116

**Time:** Tuesday/Thursday 11:30-12:35

### Learning Outcomes:

1. Student will be able to identify basics of opera stagecraft, repertory, and styles.
2. Student will gain an understanding of the opera industry and necessary tools for a professional career.
3. Student will learn and perform opera repertoire suitable to his/her individual voice and experience.

### Course Requirements:

Student is responsible for acquiring required materials and/or literature upon consultation with the instructor. Assigned projects are to be completed by the following class day unless otherwise specified. **Music is to be learned outside of class time and prior to coachings.** Student will exhibit a high degree of professionalism and courtesy during all times, especially during guest lectures and class trips.

### Attendance:

Student shall attend all classes and required events (see calendar) on time. Student is also responsible for timely responses to emails and other pertinent communication. **Two unexcused absences are permitted; additional absences will result in a lower final grade.**

### Students with Disabilities:

Students who require classroom accommodations due to a diagnosed disability must submit the appropriate documentation to Disability Support in the Office of Academic Development, 407 Smith Library. It is recommended that accommodation requests be made at the beginning of the semester but may be made at any time. Accommodations are not retroactive. Contact Rita Sullivant, Coordinator of Disability Support, [rsulliva@highpoint.edu](mailto:rsulliva@highpoint.edu), 336-841-9061 for additional information.

### Academic Integrity:

See University Honor Code, <http://www.highpoint.edu/campuslife/sga/index.cfm?DeptCategory=19&PageID=1705>. Students who violate any HPU academic integrity policies will receive a 0.0 on the assignment and possibly in the class.

### Assessment Strategies:

Each student will be assessed on his/her progress according to the following criteria:

- Independent preparation of scenes and other musical assignments – 25%
- Written assignments and evidence of completed listening and viewing assignments – 50%
- Attitude and engagement during guest presentations and class trips – 25%

Daily participation - student is allowed two (2) unexcused absences per semester. For the third and each subsequent unexcused absence, student will receive a “zero” in daily participation and be placed on class attendance probation.

**Detailed class information (subject to change):**

August 21 & 23

Introduction to opera

Assignment: article, "Opera as a Social Occasion"

Over the weekend, scene assignments and arias will be assigned

August 28 & 30

Creating a character – acting on the opera stage, building a character's "spine"

Body awareness, gesture

Stage directions and audience perspective

Effectively communicating and listening onstage

Assignments: Mozart recitatives

September 4 & 6

- Young Artist Audition techniques: first round [how to greet accompanist and panel, how to walk into room, how to communicate tempi and cuts, how to dress, etc.]
- "Death by aria," abbreviated (Excerpts will be limited to one stanza or verse – this lesson is more about the aesthetics surrounding the audition rather than the actual aria)
- Assignments: Watch relevant contrasting videos of assigned Mozart operas, memorize recitatives for following week

September 11 & 13

- Mozart recitatives
- Aria coachings
- Assignment: selected readings on 18<sup>th</sup> and 19<sup>th</sup> century cultural norms

September 18 & 20

- Working with a professional stage director. Guest speaker: TBA
- 18<sup>th</sup> and 19<sup>th</sup> century styles, mannerisms, dress, and culture

September 25 & 27

Audition techniques: second round [aria performance techniques]

Assignment: Article on Carmen, libretto, film

October 2 & 4

Working with a professional music director. Guest speaker: Mr. Timothy Myers

Formatting a successful resume, head shots, and bio

Assignment: Complete current resume and bio

October 9 & 11

Apprentice programs and regional professional opportunities

Audition techniques: third round

Verismo styles, mannerisms, dress, and culture

Assignment: selected readings on Carmen

October 23

Class trip to Carmen rehearsal, Piedmont Opera

October 25

Class discussion on Carmen, view selected videos

October 30

Class trip to Carmen at Piedmont Opera (no class during the day)

Assignment: One page newspaper "review"

November 1

20<sup>th</sup> century opera

Working as a professional opera singer. Guest Speaker: TBA

Assignment: edited resume and bio, head shots (if available)

November 6, 8, 13, 15, and 20

Scenes stagings

November 25 & 26

Scenes dress rehearsals

November 27

Scenes performance

# High Point University

## Department of Music

**Course Title:** MUS 1350-01– Fall 2013: Opera/Opera Scenes

**Professor:** Dr. Scott R. MacLeod  
smacleod@highpoint.edu

**Location:** Hayworth Fine Arts, room 116

**Time:** Tuesday/Thursday 11:30-1:00

### Learning Outcomes:

1. Student will be able to identify basics of opera stagecraft, repertory, and styles.
2. Student will gain an understanding of the opera industry and necessary tools for a professional career.
3. Student will learn and perform opera repertoire suitable to his/her individual voice and experience.

### Course Requirements:

Student is responsible for acquiring required materials and/or literature upon consultation with the instructor. Assigned projects are to be completed by the following class day unless otherwise specified. **Music is to be learned outside of class time and prior to coachings.** Student will exhibit a high degree of professionalism and courtesy during all times, especially during guest lectures and class trips.

### Attendance:

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### Students with Disabilities:

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### Assessment Strategies:

Each student will be assessed on his/her progress according to the following criteria:

1. Independent preparation of scenes and other musical assignments – 25%
2. Written assignments and evidence of completed listening and viewing assignments – 50%
3. Attitude and engagement during guest presentations and class trips – 25%
4. Daily participation - student is allowed two (2) unexcused absences per semester. For the third and each subsequent unexcused absence, student will receive a “zero” in daily participation and be placed on class attendance probation.



**HIGH POINT UNIVERSITY OPERA**  
**833 Montlieu Ave**  
**High Point, NC 27262**

**Artist Contractual Agreement**

DATE OF ISSUE: September 4, 2018

THIS AGREEMENT between HIGH POINT UNIVERSITY OPERA (HPUO) and \_\_\_\_\_.  
(ARTIST)

**WITNESS**

For, and in consideration of the mutual representation, promises, covenants, and agreements set forth in this Agreement, and for other good and valuable consideration, the receipt and adequacy of which are hereby acknowledged, and intending to be legally bound hereby, the parties hereto do hereby agree as follows:

1. **PARTICIPATION.** ARTIST, as a student contractor for HPUO, shall perform the role of \_\_\_\_\_ in English in fully staged performances of Humperdinck's *Hansel and Gretel* which performances are to take place at the times, dates, and locations set forth below:

**October 29 and 30, 2013 at 9:30 AM**  
**November 23, 2013 at 7:30 PM**  
**at the Hayworth Fine Arts Center, High Point, NC**

All materials shall be memorized and said performances shall be without a prompter.

2. **REHEARSALS.** ARTIST shall be available for and punctually attend rehearsals during daytime and evening hours during the following period (see schedule):

**August 19-November 21, T/Th 11:30-1:00**  
**October 27, 2013, 12:00-4:00**  
**November 21 and 22, 2013, 6:00-10:00**  
**Additional rehearsals as necessary, TBA**

Prior to the rehearsals mentioned above, musicians are expected to have a reasonable familiarity with the music (i.e., not sight-reading).

3. **COMPENSATION.** HPUO shall award ARTIST up to 150 points per performance, plus up to 550 points for preparation and participation in rehearsals, with an anticipated total of 1,000 points for said services.
4. **TRAVEL.** HPUO *would* provide a travel stipend of up to \$350.00 to be paid upon presentation of travel receipts (IF travel were necessary!).
5. **INCIDENTAL EXPENSES.** HPUO shall pay for no other costs incurred during said rehearsal/performance period, including, but not limited to, meals, entertainment, telephone,

child-care, or additional transportation expenses, all of which shall be the sole responsibility of ARTIST.

6. **HOUSING.** ARTIST lodging in private residence during the rehearsal/performance period will be provided by HPU and shall be selected at the sole discretion of HPU. Accommodations for guests including family members are not the responsibility HPU. Absolutely NO pets will be permitted (except where they are!). Housing accommodations will include private bedroom (sometimes!), private bath (sometimes!), and access to kitchen facilities (sometimes!) as desired. Artist may elect a hotel stay at his/her own expense.
7. **ADDITIONAL ITEMS.** Upon the execution of this Agreement, ARTIST shall supply to HPUO
  - an electronic, high-resolution .jpg or .pdf file of ARTIST's headshot (min. 300 dpi)
  - a biographical sketch of 100 words or fewer
  - a completed costume measurement sheet
  - ARTIST shall agree to be interviewed and/or perform at two (2) company-sponsored functions at the request of the AD WITHOUT FURTHER COMPENSATION.
8. **LIABILITY.** ARTIST shall indemnify and hold harmless HPUO, its officers, directors, employees and/or agents, from and against any and all loss, damage claims, expenses, judgments, and or liability for personal injury (including death) and/or property damage to ARTIST or ARTIST'S property, resulting from ARTIST'S negligence, or other tortious conduct which does not arise out of ARTIST'S obligations under this agreement.
9. **PERFORMANCES.** The above described performance(s) by ARTIST shall be the property of HPUO, and HPUO may tape and/or video record said performance(s) for any and all commercial and promotional purposes, without any further compensation to ARTIST. HPUO will provide ARTIST with the name and telephone number of the person to contact to obtain copies of any such recording, and ARTIST shall be free, at ARTIST'S expense, to obtain copies of any such recording for his/her personal archives and promotional use.
10. **IMPOSSIBILITY OF PERFORMANCE.** In the event that it becomes impossible to hold the performance due to an act of God, flood, fire, casualty, physical disability, the act of regulations of public authorities, civil tumult, war riot, epidemic, interruption, or delay of transportation services or any other cause of similar or delay of transportation services or any other cause of a similar or different nature, and other circumstances beyond the control of HPUO or ARTIST, the Agreement shall be null and void. If the presentation for the performance as originally scheduled shall be prevented for any of the foregoing reasons, HPUO shall be under no obligation to present the performance at a different time or to compensate ARTIST for any expenses incurred in connection with such performance.
11. **DAMAGES.** In the event ARTIST does not comply with any provision of this contract, ARTIST shall refund HPUO the total amount of the compensation agreed upon for each performance as well as all consequential and/or incidental damages arising from ARTIST'S non compliance with this agreement.
12. **SEVERABILITY.** If any provision of this Agreement or the application thereof to any party or circumstances shall, to any extent, be adjudged invalid or unenforceable in any

jurisdiction, then: (a) such provision shall not be affected in any other jurisdiction; (b) the application for the other provision of this Agreement to said party or circumstances shall not be affected; and (c) the application of this Agreement to any other party or circumstances shall not be affected thereby.

- 13. **ENTIRETY.** This Agreement contains the entire understanding of the parties hereto with respect to the subject matter herein contained and may not be changed orally but only by agreement in writing signed by the party against whom enforcement of any change is sought.
- 14. **GOVERNING LAW.** This Agreement shall be construed and enforced in accordance with the laws of the state of North Carolina (excluding the conflict laws provisions); the parties to said Agreement hereby consent to the jurisdiction of the federal and/or North Carolina courts serving High Point, NC and waive any defenses of forum non conveniens. Any and all judicial actions instituted, directly and/or indirectly, under this Agreement shall only be brought in the federal and/or North Carolina courts serving High Point, NC.
- 15. **THIS OFFER** is valid for thirty (30) days from the DATE OF ISSUE appearing on page one of this Agreement.

**IN WITNESS WHEREOF**, the parties hereto have caused this Agreement to be executed as of the date first above written.

**HIGH POINT UNIVERSITY OPERA:**

To be completed by ARTIST or Representative:                      Please disregard if not applicable:

\_\_\_\_\_  
ARTIST Signature

\_\_\_\_\_  
Name of Manager, Agent or Firm

\_\_\_\_\_  
Date

\_\_\_\_\_  
Address

\_\_\_\_\_  
Address

\_\_\_\_\_  
City                      State      Zip

\_\_\_\_\_  
City                      State      Zip

\_\_\_\_\_  
Telephone

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Telephone

\_\_\_\_\_  
Fax

\_\_\_\_\_  
Fax  
    XXX-XX-XXXX

\_\_\_\_\_  
Email

\_\_\_\_\_  
Social Security Number

\_\_\_\_\_  
Email

# High Point University

## Department of Music

**Course Title:** MUS 1350-01– Fall 2017: Opera/Opera Scenes  
**Professor:** Dr. Scott R. MacLeod  
smacleod@highpoint.edu  
**Location:** Hayworth Fine Arts, room 114  
**Time:** M/W/F 10:40-11:50  
**Office hours:** Fridays 2:00-4:00 or by appointment

### Learning Outcomes:

1. Student will be able to identify basics of opera stagecraft, repertoire, and styles.
2. Student will gain an understanding of the opera industry and necessary tools for a professional career.
3. Student will learn and perform opera repertoire suitable to his/her individual voice and experience.

### Course Requirements:

Student is responsible for acquiring required materials and/or literature upon consultation with the instructor. Assigned projects are to be completed by the following class day unless otherwise specified. **Music is to be learned outside of class time and prior to coachings.** Student will exhibit a high degree of professionalism and courtesy during all times, especially during guest lectures and class trips.

### Attendance:

Student shall attend all classes and required events (see calendar) on time. Student is also responsible for timely responses to emails and other pertinent communication. **One unexcused absence is forgiven; additional absences will result in a lower final grade.**

### Students with Disabilities:

Students who require classroom accommodations due to a diagnosed disability must submit the appropriate documentation to the Office of Accessibility Resources and Services (OARS), 4<sup>th</sup> Floor Smith Library. Requests for accommodations should be made at the beginning of a course. Accommodations are not retroactive. Contact us at <http://www.highpoint.edu/oars/contacts/>, or call Ms. Dana Bright, Director of OARS, at 336-841-9361, for additional information.

### Diversity & Inclusivity

High Point University is committed to fostering an inclusive learning and living environment. We welcome and respect all students, faculty, and staff of all races, ethnicities, religions, genders, sexual orientations, sexual identities and gender expressions, abilities, classes, ages, and political ideas. Diversity in identity, thought, belief and perspective enrich the academic experience and is critical to your growth as a lifelong learner. It is our expectation that every member of our university community uphold a standard of civility and respect both inside and outside of the classroom. HPU Multicultural Affairs (Slane 319) is a campus resource available to anyone seeking support or with questions about diversity and inclusion at High Point University. If you experience or witness an act of bias at HPU or would like to learn more about our Bias Reporting Process, please email [diversity@highpoint.edu](mailto:diversity@highpoint.edu).

**Academic Integrity:**

See University Honor Code, <http://www.highpoint.edu/studentconduct/university-honor-code/>. Students who violate any HPU academic integrity policies will receive a 0.0 on the assignment and possibly in the class, depending on the nature and severity of the violation.

**Mid-term "performance":**

All roles and assignments are expected to be performance-ready (sung accurately and musically, memorized when appropriate) for the Wednesday October 10 class. This performance will correspond with 25% of the final grade, and will follow this rubric:

A – roles fully learned with minimal musical mistakes, excellent understanding of character and style.

B – some musical mistakes, but music is generally cohesive. Basic understanding of character and style.

C – many musical mistakes, minimal understanding of character and style.

D – role is not performance ready.

F – no participation.

**Final performance:**

The final performances will follow the same rubric as the mid-term. On-time attendance at all performances (see below) is mandatory, unless pre-approved by instructor. Absences for any of these dates will result in an automatic 0/25 for this grading category.

**Assessment Strategies:**

Each student will be assessed on his/her progress according to the following criteria:

5. Independent weekly preparation of scenes and other musical assignments – 25%
6. Mid-term "performance – 25%
7. Final performance – 25%
8. Professionalism and engagement during guest presentations and class trips – 25%
9. Daily participation - student is allowed one (1) unexcused absence per semester. For the second and each subsequent unexcused absence, student will receive a "zero" in daily participation and be placed on class attendance probation.

**Calendar of events (subject to change):**

- August 22-31 – role and song assignments, character research, independent music learning
- September 3 through October 8 – musical coachings TBA
- September 11, 5:00 – Lucia di Lammermoor screening, Cinema (REQUIRED)
- October 9 - mid-term exam
- October 21 – Attend Norma, North Carolina Opera (optional)
- October 22-31 – run acts
- October 24, 7:30 – Attend La Bohème, Piedmont Opera (optional)
- November 1, 6:30 – scenes at String and Splinter (REQUIRED)
- November 2 – Full performance, Pauline Theatre (REQUIRED)
- November 8 – La Traviata screening, Cinema (REQUIRED)
- November 10, 6:30 – Scenes and songs at Greensboro Symphony Gala, Proximity Hotel (REQUIRED)
- November 11, 2:00 – Madama Butterfly, Greensboro Opera (optional)
- November 12 through December 3 – performance analysis, musical coachings TBA

# High Point University

## Department of Music

**Course Title:** MUS 1360-01– Spring 2018: Musical Theatre Scenes

**Professor:** Dr. Scott R. MacLeod  
Office: Hayworth Fine Arts room 114  
smacleod@highpoint.edu  
336-841-9557

**Location:** Empty Space Theatre

**Time:** Monday/Wednesday/Friday 10:40-11:50

### Learning Outcomes:

1. Student will learn and perform musical theatre repertoire suitable to his/her voice and experience.
2. Student will be able to identify basics of musical theatre stagecraft, repertory, and styles.
3. Student will gain an understanding of the musical theatre industry and tools for a professional career.

### Course Requirements:

Student is responsible for acquiring required materials and/or literature upon consultation with the instructor. Assigned projects are to be completed by the following class day unless otherwise specified. **Music is to be learned outside of class time and prior to coachings.** Student will exhibit a high degree of professionalism and courtesy during all times, especially during guest lectures and class trips.

### Attendance:

Student shall attend all classes, rehearsals, and required events (see: Important dates) on time. Student is also responsible for timely responses to emails and other pertinent communication. **ZERO absences are permitted; any absences will result in a lower final grade and possible revocation of scene assignments.**

### Assessment Strategies:

Each student will be assessed on his/her progress according to the following criteria:

10. February 28 mid-term assessment of scene preparation – 20%
11. April 21 scenes performance, April 16 tech rehearsal, April 19 dress rehearsal – 30%
12. Daily participation grade – 50%. Grading criteria includes on-time preparation and memorization of music, choreography, and blocking; demeanor and engagement; participation in class activities; and evidence of individual and artistic improvement. Student is allowed ZERO unexcused absences per semester. For each unexcused absence, student will receive a “zero” in daily participation and be placed on class attendance probation.

### Important dates:

**Wed, Feb 28: Mid-term performance/assessment**  
**April 16: Tech rehearsal (7:00-10:00, Empty Space)**  
**April 19: Dress rehearsal (7:00-10:00, Empty Space)**  
**April 21: Performance (7:30, Empty Space Theatre)**

### Students with Disabilities:

Students who require classroom accommodations due to a diagnosed disability must submit the appropriate documentation to Disability Support in the Office of Academic Development, 407 Smith Library. It is recommended that accommodation requests be made at the beginning of the semester but may be made at any time. Accommodations are not retroactive. Contact Rita Sullivant, Coordinator of Disability Support, [rsulliva@highpoint.edu](mailto:rsulliva@highpoint.edu), 336-841-9061 for additional information.

**GBS/MUS 3651-01: Rock Me Amadeus**

***Mozart's music, his life, and his legacy***

**Alternate Tuesdays, 6:00-8:00**

**Philips 223**

**Spring semester 2014**

**Travel May 2014**

**4 credits: Fulfills Global Studies Requirement**

**Prerequisite: Sophomore standing or above**

**Primary Leader: Dr. Scott R. MacLeod**

Office: Hayworth Fine Arts 210

Email: [smacleod@highpoint.edu](mailto:smacleod@highpoint.edu)

Phone: 336-841-9557

Office Hour: Fridays 10:45-11:45 or by  
appt.

**Secondary Leader: Dr. Candice Burrows**

Office: Hayworth Fine Arts 213

Email: [cburrows@highpoint.edu](mailto:cburrows@highpoint.edu)

Phone: 336-841-9365

The purpose of this course is to expose the student to musical traditions and present day influence of Wolfgang Amadeus Mozart, through the reading and discussion of representative works, analysis of major compositions, and the use of sites as places of learning. This course is designed for both music majors and non-music majors, to introduce connections between the arts within the context of their periods. The student will gain a broad knowledge of musical styles and cultures within the European operatic and cultural tradition.

The instructional form will consist of lectures, discussions, video and sound clips of Mozart's music and opera. Students will visit museums and attend performances that will coincide with in-class discussions.

**Learning Outcomes** - Through this course, the student shall gain an understanding of:

1. Mozart's impact on today's arts and society, his life, and his music
2. Lifestyles, attitudes, and influences of key musical and political figures during Mozart's lifetime
3. Contemporary European interpretations of Mozart's musical ideas and practices (through live concert and museum attendance)

*\* The following agenda is a high-level overview intended for planning and organization.*

*Deadlines and assignments are subject to change. Any alterations to assignments, itinerary or topic will be announced by instructor.*

**Required Material:**

1. *Don Giovanni* libretto (Any full version is acceptable)
2. *Die Zauberflöte* libretto (Any full version is acceptable)
3. Spaethling, Robert. *Mozart's Letters, Mozart's Life*. New York: W. W. Norton and Company, 2006.

**Grading:**

20%	Daily Journal Entries
20%	4 quizzes
20%	Research project
20%	1 Comprehensive written final exam
20%	Participation/preparation
<i>Total</i>	<i>100 points</i>

**Grade Breakdown (%):**

A	93%-100%
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

**Participation/preparation (20%):**

All students are responsible for active participation in all concert/museum events, class meetings, and activities. Each class period and site/concert activity will be assigned a participation/preparation grade on a ten point scale. Students must complete reading assignments prior to topic discussion and engage in class conversations. Students must show courtesy and respect to all members of the class and to international hosts at all times. This course has a zero tolerance policy for behavior that is rude, insulting, or disrespectful. Inappropriate behavior provides grounds for immediate dismissal without refund. Participation will be evaluated according to the following criteria:

10

Always prepared for class or site excursion – evident that student has read all assignments prior to class with attention to detail. Exhibits positive and respectful attitude. Often contributes to class discussion. Engaged in learning opportunities at sites and concerts.

8-9

Infrequent lack of preparation, occasionally does not contribute to class discussions, occasionally does not always exhibit consistently positive or respectful attitude, occasionally disengaged at sites.

6-7

Minimal class preparation, seldom contributes to class discussions, seldom exhibits consistently positive or respectful attitude, often disengaged at sites/concerts.

5 and below

General lack of preparation, never contributes to class discussion, exhibits negative attitude.



**Quizzes (20%)**

Students will be given 4 quizzes. The topics of these quizzes correlate to reading assignments and class discussions.

**Research Project (20%)**

A research/analytical paper on a significant Mozart composition and its place in history, with emphasis on current programming and performance practices. Discussion points should include contemporary approaches and interpretations of assigned composition, important 20<sup>th</sup> century performances, events surrounding composition (both in Mozart's life and society), and relationship to composer's other works. A summary of the paper will be accompanied by a 10-minute oral and powerpoint presentation.

**Final Exam (20%):**

The course will culminate in a written cumulative final covering all readings and everything discussed in class.

**Journal (20%)**

A daily journal will be written during the travel component as a response to discussions and cultural observations. The purpose of the journal is reflection on Mozart's life and music, and his influence on modern day Austrian Society. The themes of these journal entries should correspond with lectures and tours. Each entry should contain a minimum of two handwritten pages. Student is expected to complete journal entries on time, legibly, and with high quality. Journals will be checked periodically throughout the course; missing entries will receive a zero in that day's grade.

**Reading and listening assignments**

All reading and listening assignments will come from blackboard, required text, or in-class handouts. Readings/listenings must be completed prior to class discussion

**Schedule of Classes, Assignments and Activities**

Tuesday January 14. Introduction to Austrian culture and music history

Homework: Select readings on blackboard

View *Le Nozze di Figaro* (video)

Tuesday January 28. Intro to Mozart and his place in Austrian music and history through present day

Homework: Select readings on blackboard, Spaethling (TBA)

View *Don Giovanni* (video)

Quiz 1

Tuesday February 11. Mozart's family life and relationships

Homework: Select readings on blackboard, Spaethling (TBA), watch *Amadeus*

Listen to Symphony No. 40, K. 550

Tuesday February 25. Deconstructing *Amadeus, the movie* and popular modern lore

Homework: Select readings on blackboard, Spaethling (TBA)

Listen to Clarinet Concerto in A major, K.622

Quiz 2

Tuesday March 18. Mozart's death and subsequent myths

Homework: Select Readings on blackboard, Spaethling (TBA)  
Listen to *Requiem*, K. 626

Tuesday April 1. Modern musical interpretations of Mozart's music and audience responses  
Homework: Select readings on blackboard  
View sections of *die Zauberflöte*  
Quiz 3

Tuesday April 15. Travel prep, 6:00-7:00  
Mozart Requiem, 7:30, Pauline Theatre

TBA: Meeting(s) about travel plans and itinerary, research presentations

### **MAY TRAVEL**

May 8: Depart U.S.A.

May 9: Tour Schönbrunn palace OR Hundertwasserhaus (2 contact hours)  
Lunch at Schönbrunn OR Hundertwasserhaus  
Dinner on own  
**Performance TBA**  
Daily journal entry

May 10: Lecture - Mozart's final days (2.5 contact hours)  
Half day guided tour of Vienna  
Reading: Spaethling 381-444  
Daily journal entry

May 11: Tour *Mozarthus* (3 contact hours)  
Lecture in lower level of Mozarthus, Mozart's family life (2 contact hours)  
Mozart in Vienna – guided tour  
Dinner at Brezl Gwölb  
Reading: Spaethling 322-380  
Daily journal entry

May 12: Morning recital at St. Stephen's  
Lunch on own  
Half Day guided tour – Haus der Musik, Museum of Vienna Philharmonic

May 13: Vienna- Prague  
Excursion to Terezin  
Evening dinner TBA  
Daily journal entry

May 14: Morning guided tour of Prague

- Charles Bridge
- Old Town Square
- Tyn Church
- Astronomical clock
- Jewish Quarter

- Castle District
- Dinner TBA

May 15: Lecture - Mozart in Prague, past and present (2.5 contact hours)

Guided tour

- Charles Bridge
- Old Town Square
- Tyn Church
- Astronomical Clock
- Jewish Quarter
- Castle District

May 16: Half-day tour of Musical Prague  
(3 contact hours)

Daily journal entry

**Concert TBA**

May 17: Travel Prague-Salzburg (train)

Daily journal entry

Reading: Spaethling 2-42

Group dinner in Salzburg - Peterskeller

May 18: Lecture - Mozart in Salzburg, past and present (2.5 contact hours)

Daily journal entry

Reading: Spaethling 43-54

Walking Tour - sites include castle and downtown (3 contact hours)

May 19: Lecture - Mozart's European legacy (2.5 contact hours)

Visit grave site of Leopold and Constanze Mozart (1 contact hour)

Daily journal entry

Reading: Spaethling 55-141

Tour *Geburtshaus*

Dinner at Stiegel Keller

May 20: *Sound of Music* Tour/Hallstatt Tour

Daily journal entry

May 21: Free day in Salzburg

Daily journal entry

May 22: semester review (3 contact hours)

Hellbrunn Estate

**Concert TBA - Marionette theatre or Mozart opera**

May 23: final exam

Farewell Dinner - Augustiner Keller

Daily journal entry

May 24: Travel back to U.S, Journals due

**HIGH POINT UNIVERSITY**  
**DEPARTMENT OF THEATRE & DEPARTMENT OF MUSIC**  
**Dr. Scott MacLeod and Mr. Jay Putnam**

**THE 1010: EXPLORATION OF PERFORMANCE**

**smacleod@highpoint.edu, HFAC 210**

Fall 2014

TTH 9:45 – 11:25 am

Room: Communications Screening Room

**jputnam@highpoint.edu, HFAC 311**

Phones: (336) 841-9557, (336) 841-9012

Office Hours: F 10-2 or by appointment

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**COURSE DESCRIPTION:**

Exploration of Performance is an interdisciplinary course taught in connection with the Learning Community program. This is a class focusing on the Fine Arts, specifically music and theatre, with a connection to concurrent LC courses. In this course, we will examine how we feel about art, how we create art, and how we analyze and critique art. We will look at the idea of heroes and villains, using the medium of musical theatre as our ground of exploration. We will also look at heroes and villains in differing eras and use our analysis to draw conclusions about these eras. We will study several important examples of musical theatre, and eventually, create our own artistic forms. *Prerequisites: None.*

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**REQUIRED TEXTS:**

Boublil & Schoenberg. *Les Miserables*.

Kotis & Hollman. *Urinetown, the Musical*.

Sondheim. *Sweeney Todd*.

Bernstein, Robbins & Sondheim. *West Side Story*.

Sondheim. *Assassins*.

Llubes. *The Boy in the Bathroom*.

A variety of selected music and theatre text materials will be provided.

Further relevant materials will be added as the semester progresses.

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**LEARNING OBJECTIVES:**

1. Students will be able to identify, analyze, and create dramatic structure and song structure in musical theatre.
2. Students will be able to analyze and create characters in musical theatre, with particular attention to the model of hero/villain, and will understand societal implications of these constructs.
3. Students will understand and be able to appreciate perspective and empathy in musical and theatrical artistic forms.

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## CLASSROOM POLICIES

Class participation: Success in this course requires active and regular participation in class discussions, exercises, and project presentations. Assigned readings are intended to be starting points for discussions, and to supplement material presented in class. Some projects and scene work will require significant out-of-class presentation. Everyone participates. We work as an ensemble.

Attendance: This is not a lecture class – in most cases you will not be able to make up for a missed class. Your grade will suffer if you miss class, or if you are late. Excused absences will be dealt with on a case-by-case basis and must be approved by the instructor *prior to* the class in question. If you are absent on a day you are to give a presentation, you will receive a score of zero for that assignment. Class begins on time. Any University excused absences must be reported to the instructor, in writing from a University official, during the first two weeks of class.

Professionalism: Your professionalism grade consists of how well you maintain a professional demeanor both within the classroom and how you interact with your instructors and your fellow students. Professionalism requires that you arrive to class on time and that you do not miss days. It is also expected that you will not demean others with your comments and that you will be respectful of everyone in the class. 5 pts will be deducted from your professionalism grade for: arriving late to class, leaving class early, not participating in class by not attending, texting during class, or sleeping in class.

Cell Phones and Texting/Laptop Policy: Please turn your cell phone off when you come into the classroom. Please do not text-message under the table. Please do not answer your phone during class. Please make sure your phone does not ring during class. Violations of this policy will result in a lowered Professionalism grade. Do not text or use your cell phone during a performance. Unless written notification from Academic Counseling states that you require a computer for the purpose of taking notes, the use of a laptop is not permitted during class. The only exception will be for project work sessions.

Extra Credit: The best way to learn about theatre is to experience live productions. Every non-HPU theatre or music production that you attend and critique will result in up to 10 pts being added to your professionalism grade, subject to instructor approval.

Physical and emotional considerations: This course may require emotional expression and physical contact between students. Performing scenes from plays may involve physical and emotional contact. We will discuss this in class and aim to keep all our work within a comfort zone for each student, but you should be aware of this unique aspect of theatrical work. It is your responsibility to let your instructors know if you have any emotional or physical concerns related to this class.

Challenging material: Theatrical literature, particularly contemporary drama, often contains language and situations that may be considered by some students to be offensive. By remaining in this course, the student agrees to tolerate such material with respect and civility, and to support his/her classmates to the utmost of his/her ability.

Honor: All work is to be entirely your own, unless otherwise specified. Refer to the University Honor code for further clarity on expectations.

Students with disabilities: Students who require classroom accommodations due to a diagnosed disability must submit the appropriate documentation to Disability Support in the Office of Academic Development, 4<sup>th</sup> Floor Smith Library. Requests for accommodations should be made at the beginning of a course. Accommodations are not retroactive. Contact Rita Sullivant, Coordinator of Disability Support, rsulliva@highpoint.edu, 336-841-9061 for additional information.

Writing Center: The Writing Center provides writing assistance for students at any level of study – from freshman to graduate – at any stage in the writing process, from invention through revision. The Writing Center staff will be available in a variety of locations around campus during various hours throughout the day, Monday through Friday. Go to <https://highpoint.mywconline.com/> to make an appointment. Appointments can only be made through the online portal. Appointments will be available starting September 3, 2014 for the Fall 2014 semester.

Writing Center tutors do not proofread or edit students' papers *for* them, but they do work *with* students to help them develop strategies for improving their writing in light of their respective assignments, instructors, and writing styles. For more information, contact the Writing Center Director, Dr. Leah Schweitzer, at [lschweit@highpoint.edu](mailto:lschweit@highpoint.edu) or (336) 841-9106.

Final Thoughts: **Come to class prepared**. Students who arrive on time for every class prepared to work, who pay attention, take notes, read the assigned material and complete assigned work will do very well in this class.

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## GRADING SYSTEM

Your grade in this class is based on a cumulative point system. Each part of your work in this class carries a point value. At the end of the semester all of your earned points are added up. Your grade is assigned according to this final total. If you ever have a question about your grade, please feel free to ask the instructor.

Professionalism & Participation	280 pts (10/class)
Quizzes, Play Cards, Weekly Grades	300 pts (20/each)
Project 1: Scenario & Song	100 pts
Project 2: Case Study & Performance	150 pts
Project 3: Original Musical	150 pts
Extra credit – Variable	

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## GRADING SCALE

A	=	930+	A-	=	900	B+	=	870	B
	=	840							
B-	=	800	C+	=	770	C	=	740	C-
	=	700							
D	=	600	F	=	< 600				

## GRADING CRITERIA

A – Excellent. Always well prepared; extensive outside preparation. Actively pursues improvement and highly self-motivated. Student makes significant growth in skills and knowledge during semester. Active, positive contributor to class. Punctual, always present.

B – Good to Excellent. Always prepared; notable outside preparation. Pursues improvement and self-motivated. Notable growth in skills and knowledge during semester. Positive contributor to class. Punctual, always present.

C – Acceptable to Good. Generally prepared. Interested in improvement and often self-motivated. Shows some growth in skills and knowledge during semester. Often contributes to class. Usually punctual and present.

D – Unacceptable. Often not prepared. Shows little interest in improvement and is rarely self-motivated. Very little skill and knowledge growth during semester. Seldom contributes to class and has negative attitude. Sometimes late; some absences.

F – Extremely Unacceptable. Rarely prepared. Virtually no interest in self-improvement and not motivated. Virtually no growth in skills and knowledge. Does not contribute to class; negative attitude. Not punctual; several absences.

The success and pace of this class is dependent on your preparation and development. Below is a basic idea of the progression of classes and assignments. More information will be provided as the semester goes along.

<i>Week</i>	<i>Tuesday</i>	<i>Thursday</i>
Aug 26/28	Introduction Theatre & Music Heroes & Villains	Musical Theatre Structure Character
Sep 2/4	Song Structure Les Mis Urinetown	Song Structure Les Mis Urinetown
Sep 9/11	Song Structure Song Sketch work	Play Structure Character
Sep 16/18	Play Structure Character	Scenario
Sep 23/25	Project 1 Work	Project 1 Perform & Critique
Sep 30/Oct 2	Musicianship Sweeney Todd West Side Story	Musicianship Sweeney Todd West Side Story
Oct 7/9	Musicianship Sweeney Todd West Side Story	Acting & Character
Oct 14/16	Acting & Character Staging & Choices	Staging & Choices
Oct 28/30	Project 2 Work	Project 2 Perform & Critique
Nov 4/6	Michael Lluberes Musical Workshop	Michael Lluberes Musical Workshop
Nov 11/13	Music TBA	Music TBA
Nov 18/20	Theatre TBA	Theatre TBA
Nov 25	Music/Theatre TBA	<i>THANKSGIVING</i> <i>No Class</i>
Dec 2/4	Project 3 Work	Project 3 Work



Dec 9

Project 3 Work

Final Exam  
December 12, 8 am

**MUS 3550-01: History of Regional Music and Musicians**

Prague, Spring 2015

Time: T/Th 1:00-4:00

Location: TBA

4 credits

**Dr. Scott R. MacLeod**  
**smacleod@highpoint.edu**

The purpose of this course is to expose the student to major trends in music and culture of the Czech Republic and surrounding region through reading, listening, and discussion of representative works, and the use of sites as places of learning. This course will introduce varied connections between the arts within the context of their history. The student will gain a broad knowledge of musical styles and techniques within the European musical and cultural tradition. There are no prerequisites. This course will fulfill the MUS 2100-01 Music Core IV music major requirement.

The instructional form will consist of lectures, discussions, video and sound clips of specific compositions. The students will attend at least three performances that will coincide with in-class discussions.

**Learning Outcomes:**

4. To demonstrate through discussion, journals, and testing an understanding of Czech/regional music history, including major composers, works, and culture
5. To apply theoretical aspects of representative works and their relationship to the western musical canon
6. To articulate Czech/regional music's influence on European arts and society
7. To distinguish the lifestyles, attitudes, and influences of Czech/regional musical and political figures
8. To gain a critical understanding of contemporary European interpretations of assigned works

**Reading assignments will include chapters from (not limited to) the following sources:**

Český hudební fond Praha. *Czech Music*. Praha: Music Information Center of the Czech Music Foundation, 1995.

<<http://infotrac.galegroup.com/itw/infomark/1/1/1/purl=rc18%5fITOF%5F0%5F%5Fjn+%22Czech+Music%22>>.

Karas, Joža. *Music in Terezín 1941-1945*. New York: Beaufort Books, 1985.

Mozart, Wolfgang Amadeus, and Robert Spaethling. *Mozart's Letters, Mozart's Life: Selected Letters*. New York: Norton, 2000.

Grove Music Online

Seaton, Douglass. *Ideas and Styles in the Western Musical Tradition*, 3<sup>rd</sup>. ed. Oxford: Oxford University Press, 2010.

**All reading and viewing assignments will be available on blackboard**

**Grading:**

20%	Daily Journal Entries
20%	4 quizzes
20%	Research project
20%	1 Comprehensive written final exam
20%	Participation/preparation
<i>Total</i>	<i>100 points</i>

**Grade Breakdown (%):**

A	93%-100%
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

**Participation/preparation (20%):**

All students are responsible for active participation in all concert/museum events, class meetings, and activities. Each class period and site/concert activity will be assigned a participation/preparation grade on a ten point scale. **Each absence will result in a zero daily participation grade.** Students must complete reading assignments prior to topic discussion and engage in class conversations. Students must show courtesy and respect to all members of the class and to international hosts at all times. This course has a zero tolerance policy for behavior that is rude, insulting, or disrespectful. Inappropriate behavior provides grounds for immediate dismissal without refund. Participation will be evaluated according to the following criteria:

10

Always prepared for class or site excursion – evident that student has read all assignments prior to class with attention to detail. Exhibits positive and respectful attitude. Often contributes to class discussion. Engaged in learning opportunities at sites and concerts.

8-9

Infrequent lack of preparation, occasionally does not contribute to class discussions, occasionally does not always exhibit consistently positive or respectful attitude, occasionally disengaged at sites.

6-7

Minimal class preparation, seldom contributes to class discussions, seldom exhibits consistently positive or respectful attitude, often disengaged at sites/concerts.

5 and below

General lack of preparation, never contributes to class discussion, exhibits negative attitude

**Quizzes (20%)**

Students will be given 4 quizzes. The topics of these quizzes correlate to reading assignments and class discussions. Missed quizzes without prior notification will result in a zero.

**Research Project (20%)**

A research/analytical paper on a significant Czech or regional composer or composition and its place in history, with emphasis on current programming and performance practices. Discussion points should include contemporary approaches and interpretations, important 20<sup>th</sup> century performances, events surrounding composition, and relationship to other contemporary works. A summary of the paper will be accompanied by a 10-minute oral and powerpoint presentation. Late assignments will be docked five points per day late.

**Final Exam (20%):**

The course will culminate in a written cumulative final covering all readings and everything discussed in class.

**Journal (20%)**

A bi-weekly journal will be written during the travel component as a response to discussions and cultural observations. The purpose of the journal is meaningful reflection on Czech music and musicians and its influence on modern day European Society, supplemented by assigned writing assignments. The themes of these journal entries should correspond with lectures and tours. Each entry should contain a minimum of two handwritten pages. Student is expected to complete journal entries on time, legibly, and with high quality. Journals will be checked periodically throughout the course; missing entries will receive a zero in that day's grade.

**Reading and listening assignments**

All reading and listening assignments will come from blackboard, required text, or in-class handouts. Readings/viewings must be completed prior to class discussion

**Students with disabilities**

Students who require classroom accommodations due to a diagnosed disability must submit the appropriate documentation to Disability Support in the Office of Academic Development, 4<sup>th</sup> Floor Smith Library. A student's need for accommodations must be made at the beginning of a course. Accommodations are not retroactive.

**Academic Honor Code**

Every student is honor-bound to refrain from conduct which is unbecoming of a High Point University student and which brings discredit to the student and/or to the University;

- Every student is honor-bound to refrain from cheating;
- Every student is honor-bound to refrain from collusion;
- Every student is honor-bound to refrain from plagiarism;
- Every student is honor-bound to confront a violation of the University Honor Code;
- Every student is honor-bound to report a violation of the University Honor Code.

## **Schedule of Classes and Activities**

Week 1 (Jan 26 & 28): Overview of Regional Music and Musicians

Reading assignment, Grove Music Online: Czech Republic, Prague

Journal entry

Listening and analyzing: Selections from Dvorak, Janacek, and Smetana

Week 2 (Feb 2 & 4): Mozart in Prague

Reading, Grove Music Online: Mozart;

Kamien, Classical Period

Reading assignments from *Mozart's Letters*, *Mozart's Life: 381-387, 393-395*

Journal entry

Listening/viewing: Don Giovanni, Prague Symphony

Quiz 1

Week 3 (Feb 9 & 11): Smetana, Dvorak

Reading assignment, Grove Online: Smetana, Dvorak

Journal entry

Listening/viewing: TBA

Week 4 (Feb 16 & 18): Dvorak, Janacek

Reading assignments, Grove Online: Janacek

Journal entry

Listening: Quiz 2

Week 5 (Feb 23 & 25): Classical Music of Vienna

Reading assignment, Grove: Vienna

David Nelson

Week 6 (March 2 & 4): Romantic Music in Vienna

Reading Assignment TBA

Quiz 3

Week 7 (March 16 & 18): Music of Hungary, Bartok, folk traditions

Reading assignment, Grove: Bartok

Week 8 (March 23 & 25): 20<sup>th</sup> Century Literature – *Impressionism to Neoclassicism*

Reading assignments from *Ideas and Styles*, Journal entry

Listening/viewing TBA; Concert TBA

Week 9 (March 30 & April 1): Live Music Attendance and Guest Presentations

Guest lecturer, Jiri Kaderabek

Journal entry, work on projects

Quiz 4

Week 10 (April 8): Terezin

*Music in Terezin*

Journal entry, begin researching projects

Concert TBA

Week 11 (April 13 & 15): Projects presentations Review and Final Exam

## **MUS 3830-01: Introduction to Opera Performance and Production**

Prague, Spring 2015  
Time: T/Th 9:00-12:00  
Location: TBA  
4 credits

**Dr. Scott R. MacLeod**  
**smacleod@highpoint.edu**

The purpose of this course is to expose the student to the current European opera industry through the viewing and discussion of live performances, interviews with established professionals in the field, and the use of sites as places of learning. This course is designed for both majors and non-music majors. There are no prerequisites. Students will gain a broad knowledge of historical traditions and modern practices within the opera industry.

The instructional form will consist of lectures, discussions, video and sound clips of specific compositions. The students will attend live performances that will coincide with in-class discussions.

### **Learning outcomes:**

1. To understand historical and contemporary European opera performance practice and tradition
2. To demonstrate knowledge of administrative roles and responsibilities and recognize occupational trends within the opera industry
3. To identify lifestyle commonalities of musical professionals within the opera industry
4. To articulate and propose solutions for challenges facing today's international opera industry and associated personnel

### **Required Material:**

- Baker, Evan. *From the Score to the Stage: An Illustrated History of Continental Opera Production and Staging*. Chicago: The University of Chicago Press, 2013. \$65
- Selected readings and audio/video on Blackboard.

### **Grading:**

20%	Daily Journal Entries
20%	4 quizzes
20%	Research project
20%	1 Comprehensive written final exam
20%	Participation/preparation
<i>Total</i>	<i>100 points</i>

### **Grade Breakdown (%):**

A	93%-100%
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79

C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

**Participation/preparation (20%):**

All students are responsible for active participation in all concert events, class meetings, and activities. Each class period and site/concert activity will be assigned a participation/preparation grade on a ten point scale. **Each absence will result in a zero daily participation grade.** Students must complete reading assignments prior to topic discussion and engage in class conversations. Students must show courtesy and respect to all members of the class and to international hosts at all times. This course has a zero tolerance policy for behavior that is rude, insulting, or disrespectful. Inappropriate behavior provides grounds for immediate dismissal without refund. Participation will be evaluated according to the following criteria:

10

Always prepared for class or site excursion – evident that student has read all assignments prior to class with attention to detail. Exhibits positive and respectful attitude. Often contributes to class discussion. Engaged in learning opportunities at sites and concerts.

8-9

Infrequent lack of preparation, occasionally does not contribute to class discussions, occasionally does not always exhibit consistently positive or respectful attitude, occasionally disengaged at sites.

6-7

Minimal class preparation, seldom contributes to class discussions, seldom exhibits consistently positive or respectful attitude, often disengaged at sites/concerts.

5 and below

General lack of preparation, never contributes to class discussion, exhibits negative attitude.

**Quizzes (20%)**

Students will be given 4 quizzes. The topics of these quizzes correlate to reading assignments and class discussions. Missed quizzes will without prior notification result in a zero.

**Research Project (20%)**

An 8-10 page research/analytical paper on a significant component of opera performance and production. Discussion points can include performance practice and traditions, business models of opera houses, agents, or performers, designs for sustainable audiences, or other inquiries into contemporary performance and production practices. A summary of the paper will be accompanied by a 10-minute oral and powerpoint presentation. Late assignments will be docked five points per day late.

**Final Exam (20%):**

The course will culminate in a written cumulative final covering all readings and everything discussed in class.

**Journal (20%)**

A bi-weekly journal will be written during the travel component as a response to discussions and cultural observations. The purpose of the journal is a meaningful reflection on class topics, supplemented by assigned writing activities. The themes of these journal entries should correspond with lectures and tours. Each entry should contain a minimum of two handwritten pages. Student is expected to complete journal entries on time, legibly, and with high quality. Journals will be checked periodically throughout the course; missing entries will receive a zero in that day's grade.

**Reading and listening assignments**

All reading and listening assignments will come from blackboard, required text, or in-class handouts. Readings/listenings must be completed prior to class discussion

**Students with disabilities**

Students who require classroom accommodations due to a diagnosed disability must submit the appropriate documentation to Disability Support in the Office of Academic Development, 4<sup>th</sup> Floor Smith Library. A student's need for accommodations must be made at the beginning of a course. Accommodations are not retroactive.

**Academic Honor Code**

Every student is honor-bound to refrain from conduct which is unbecoming of a High Point University student and which brings discredit to the student and/or to the University;

- Every student is honor-bound to refrain from cheating;
- Every student is honor-bound to refrain from collusion;
- Every student is honor-bound to refrain from plagiarism;
- Every student is honor-bound to confront a violation of the University Honor Code;
- Every student is honor-bound to report a violation of the University Honor Code.



## Schedule of Classes, Assignments and Activities

Week 1 (Jan 27 & 29): Introduction to Opera Performance and Production, history

Reading assignments: Goulding - 19-75

Reading assignment Baker - Preface, overture, 39-42

Bizet, G., Fisher, B. D., Meilhac, H., & Halévy, L. (2001). *Bizet's Carmen*. Coral Gables, Fla: Opera Journeys Pub.

Goulding, 111-114

Journal reflection

Week 2 (Feb 2 & 4): Early opera

Baker, 57-66, 226-232

Opera as a Social Occasion (John Roselli)

Journal reflection

Quiz 1

*Performance: Carmen, Prague National Opera, Feb 2*

Week 3 (Feb 10 & 12): Mozart and classical period, Don Giovanni

Goulding, 189-209

Baker, 67-75

Viewing/Listening assignment: Don Giovanni

Journal reflection

*Performance, Don Giovanni, Estates Theatre, Feb 13*

Week 4 (Feb 17 & 19): Opera Business (Administration), die Zauberflöte

Baker 94-99, 100-108, 119-120

Viewing/Listening assignment: die Zauberflöte

Journal reflection

Quiz 2

*Weekend and performance in Dresden, die Zauberflöte*

Week 5 (Feb 24 & 26): Baker 132-140, 145-151, 161-171, 187-190

Viewing/Listening assignments:

Journal reflection

Week 6 (March 3 & 5): The business of opera, Figaro

Viewing/Listening assignment: *Le nozze di Figaro*

Journal reflection

Quiz 3

*Weekend and performance in Vienna, Le nozze di Figaro*

Week 7 (March 17 & 19): Motivations and challenges facing the opera industry

Reading/Listening TBA

Journal reflection

Week 8 (March 24 & 26): Live Opera Attendance and Preparation

Baker 191-202, 210-217, 253-270, 277-286, 308-320

Reading: Goulding, 105-108

Journal reflection

Quiz 4

*Weekend and performance in Berlin, Madama Butterfly*

Week 9 (March 31 & April 2): Modern Opera Composition

Baker 321-329

Journal reflection, project research

Goulding, 294-297

*Weekend and performance in Munich, Les contes d'Hoffmann*

Week 10 (April 7 & 9): Opera today, opera tomorrow, Rusalka

Baker, Epilogue

Goulding, 498-500

Journal reflection, project research

Listening TBA

*Performance: Rusalka, Prague State Opera, April 7*

Week 11 (April 14 & 16): Projects presentations

## FYS 1000 - 16

### THE AMERICAN MUSICAL RACE AND A NATIONAL IDENTITY EXPLORED THROUGH ENTERTAINMENT

#### Course Syllabus *Spring 2017*

**Professor:** Dr. Scott MacLeod  
**Office:** Hayworth Fine Arts Center, 210  
**Phone:** 336.841.9325  
**Email:** [smacleod@highpoint.edu](mailto:smacleod@highpoint.edu)  
**Classroom:** Hayworth Fine Arts Center, 304  
**Meeting Time:** M/W/F 2:00 – 3:10  
**Office Hours:** Friday 10:00 – 11:30 or by appointment

**Required Texts:** The student responsible for obtaining the following scripts and recordings. These scripts and recordings will be read and listened to outside of class and discussed in class.

- ***Hairspray*** by Marc Shaiman, Scott Wittman, Mark O'Donnell and Thomas Meehan (Original Broadway Cast Recording Required)
- ***Show Boat*** by Jerome Kern & Oscar Hammerstein II (1962 Studio Cast Recording Required)
- ***Caroline, or Change*** by Tony Kushner & Jeanine Tesori (Original Broadway Cast Recording Required)
- ***Assassins*** by Stephen Sondhiem & John Weidman (Original Broadway Cast Recording Required)

\*These recordings may be found in Spotify, Pandora Radio, Beats Radio, or Apple Music.

Students will watch ***West Side Story***, ***Little Shop of Horrors*** and PBS ***Broadway*** outside of the scheduled meeting time. The PBS ***Broadway*** series is available through the Smith Library and a link on the class Blackboard Page. ***West Side Story*** and ***Little Shop of Horrors*** will be viewed as part of a residence hall event.

Students will also be required to read provided criticisms and introductions to the musicals.

**Recommended Reading:** WRITING ABOUT THEATRE AND DRAMA, 2<sup>nd</sup> Edition, Suzanne Hudson.

**FYS Big Questions:** The FYS courses at High Point University are focused around tackling “big questions.” These are questions that have no definitive answer.

Through the reading/viewing material in this course, we will address the following “big questions:”

- Is everyone entitled to equal happiness and freedoms? Why do some get more than others?
- What does it mean to be an American? What is our true national identity?

**Course Description:** One of America’s original art forms, the musical blends acting, singing, and dancing into a political and social commentary. This course will, through successful completion of course readings, observations of filmed stage productions and active participation in class discussions, explore seven of the most influential musicals of the 20<sup>th</sup> and 21<sup>st</sup> centuries for their impact on race relations in American and what it meant to be an American in that time. First, we will seek to explore and understand why theatre artists felt the need to explore the racial issues of their time through acting, song and dance. What specific historical events led up to a musical’s creation? What was in the news and on the minds of American audiences as they prepared to see a brand-new Broadway show? Second, we will explore the significant impact the original performances had on the discussions of race and identity in American at the time of their openings on Broadway. How well was the show received? Did the musical encourage dialogue about race and identity immediately, or was its impact appreciated only after the musical closed? Third, we will explore why these musicals have been revived at critical moments in the race discussions across America. Why is art created before our time or focused in another time in history important to the issues we face today? What changes or reinterpretations do we require of art from the past to be relevant today? Finally, we will discuss the role art and entertainment play in informing our opinions and reactions to race issues. What about acting, singing and dancing allows us to be more receptive to controversial issues? Why do we want substance in our entertainments? What role does the artist play in our national discussions of race and identity?

While we will spend a decent amount of time analyzing and discussing lyrics, dialogue, music and staging, this course does not require a prior knowledge of theatre or music as we will be approaching these shows from the audience’s point of view. Students will complete writing and visual interpretations of the studied musicals. Students are required to actively participate in group discussions during each class.

**Course Goals:** At the completion of this course, the student will

- Develop basic understanding of the connection between the formation of the Broadway Musical and class/race relations (Reflection Journal, Discussion & Big Questions Essay).
- Communicate an informed opinion of art’s role in commenting on and shaping society (Reflection Journal, Discussion & Big Questions Essay)



0	1	2	3	4	5
Does not actively contribute to discussions		Contributes some to discussions		Is actively engaged in discussions	
0	1	2	3	4	5
Is not prepared and strays from the topic		Is moderately prepared and on topic		Is prepared and on topic	
0	1		2		

The student challenges him/herself and the class with thoughts and inquiry

Participation is an active endeavor. The student must come to class having read the assigned material for comprehension, having formulated his/her own opinion of the ideas explored in the assignment, and having considered the impact of the ideas on the topics of the class.

Each student is expected to bring something to the table for each class.

**Final Exam:** The final exam time is a university determined meeting time. The University requires that the professor hold the exam at that time and not other. No student may be allowed to reschedule the exam unless they meet the University's exception rule (they already have two other exams on the same day). If the student wishes to take the exam at another time, they must have permission from the Provost of the University.

**Attendance:** Attendance is a requirement for this course. The student is expected to be in class and on time for each class meeting. Tardiness will result in a reduction of the student's participation grade. After the second tardy, the student will receive an absence; tardiness afterwards will result in being marked absent. After the second absence, the student will be placed on attendance probation and may be dropped from the course for further absences.

**If the student comes to class having not completed the required work for the day, the student may be asked to leave.** *(He/she will receive an absence for that day.)* Failure to complete assignments when they are due slows the rest of the class down, keeps the student from learning about and completing the next task, and puts extra pressure on the class to carry discussions and activities. No student who is unprepared should benefit from the rest of the class' preparation and diligence.

**Communication:** The best form of communicating is via email. During the week, the professor will monitor email and respond by the end of the day (assuming the email is sent before 10PM). The professor will not respond to emails received over the weekend until Monday morning.

Grades and progress in class work cannot be discussed via email. These topics are best discussed in person, during office hours or by appointment. The professor will make every effort to provide timely feedback and grades on projects via Blackboard.

**Late Work:** NO project or assignment will be accepted after the deadline – NO EXCEPTIONS. Technology can be fickle sometimes; a computer crash, a printer not working, forgetting to save, or anything along those lines will not be accepted as excuses for missed classes or assignments. The student must make an effort to complete the projects assigned to the best of his/her ability. Ignorance of tools or procedures after they have been explained in class, in the texts or supporting material is not an acceptable excuse for incomplete projects or missed deadlines.

The student should be mindful that he/she is working on developing skills in the course subject; therefore, he/she should plan to struggle with some aspect of each project/assignment and plan accordingly. Setbacks and failures are part and parcel of learning new skills. It will be detrimental to the student's success on the projects and in the class to wait until the last minute to work on a project and not build in time for setbacks.

**Course Integrity:** Much of this class is dedicated to practicing the skills covered in this class. This class and its schedule have been planned to require a rigorous approach to mastering these skills.

High Point University follows the federal definition of a credit hour: not less than 50 minutes of classroom faculty instruction and a minimum of two (2) hours out-of-class student work each week for approximately fifteen weeks per credit hour. Because this class is a four (4) credit hour course, the class is designed to meet for 200 minutes per week with the student completing a minimum of eight (8) hours of out-of-class work on this class per week.

**Electronic Devices:** The use of cell phones, iPods or other communication devices in the classroom is disruptive and disrespectful. Turn them off before class begins. Students are not permitted to use laptop computers during class unless he/she has special permission from Academic Services or the professor requires it.

**Plagiarism:** High Point University and the HPU Theatre Department consider plagiarism a serious offense. Plagiarism on any level will involve the Office of Student Life. Regurgitation of information found on websites such as Wikipedia and SparkNotes without student's supporting arguments and citations is considered plagiarism.

**Honor Code:** All academic work must meet the standards contained in the High Point University's Honor Code. If the Honor Code is violated, the procedures laid out in the Student Handbook will be followed.

**Disability Support:** Students who require classroom accommodations due to a diagnosed disability must submit the appropriate documentation to the Disability Support Office located on the 4th floor of Smith Library or by contacting Rita Sullivan Roberts, Director of Disability Support Services, at 336-841-9061, or at [rsulliva@highpoint.edu](mailto:rsulliva@highpoint.edu). A student's request for accommodations should be made at the beginning of each semester/course. Please note that accommodations are not retroactive.

**Writing Center:** The Writing Center provides writing assistance for students at any level of study – from freshman to graduate – at any stage in the writing process, from invention through revision. The Writing Center staff will be available in a variety of locations around campus during various hours throughout the day, Monday through Friday. Go to <https://highpoint.mywconline.com/> to make an appointment. Appointments can only be made through the online portal.

Writing Center tutors do not proofread or edit students' papers for them, but they do work with students to help them develop strategies for improving their writing in light of their respective assignments, instructors, and writing styles. For more information, contact the Writing Center Director, Dr. Leah Schweitzer, at [lschweit@highpoint.edu](mailto:lschweit@highpoint.edu) or (336) 841-9106(336) 841-9106.

**\*\*The professor reserves the right to alter or change this syllabus and its schedule.** Changes, if they need to occur, will be communicated to the students in a timely fashion.

### Course Schedule

- Jan 11 - BIG QUESTION discussion. Assignment: watch Broadway p. 1 (due Jan 18)
- Jan 13 - BIG QUESTION discussion continued. Assignment: watch Broadway p. 2 (Due Jan 20).
- Jan 18 - Broadway p. 1. Quiz #1 and discussion. Essay #1 due.
- Jan 20 - Broadway p. 2. Quiz and discussion.
- Jan 23 - Watch and discuss Show Boat – Cinema. Essay #2 due
- Jan 25 - Watch discuss Show Boat – Cinema. Reading assignment due.
- Jan 27 - Discuss Show Boat. Reading assignment due. Quiz #2. Assignment: watch Broadway p. 3 (due Feb 1).
- Jan 30 - Discuss Show Boat. Assignment: Watch Broadway p. 3. (due Feb 3).



- Feb 1 – Discuss Broadway p. 3. Essay #3 due. Assignment: Watch Broadway p. 4 (due Feb 6).
- Feb 3 – Discuss Broadway p. 3.
- Feb 6 – Quiz #3. Discuss Broadway p. 4. Reading assignment: Black artists and civil rights on Broadway.
- Feb 8 - Essay #4 due. Guest speaker. Reading assignment due.
- Feb 10 – Quiz #4. Discuss Broadway p. 5. Read/listen to Caroline or Change, reading assignment (due Feb 13).
- Feb 13 – Discuss Caroline, or Change. Quiz #5. Watch Hairspray, reading TBA (due Feb 17).
- Feb 15 – Continue Caroline, or Change discussion. Essay #5 due.
- Feb 17 – Discuss Hairspray. Quiz #6.
- Feb 20 – Watch Broadway p. 6 in class, discuss.
- Feb 22 – Research/writing skills session.
- Feb 24 – International Civil Rights Museum visit
- Feb 27 - Essay #6 due
- March 1 – Midterm review
- March 3 – Midterm exam
- *SPRING BREAK*
- March 13 – Discuss Big Question Essay.
- March 15 – Watch West Side Story, reading assignment due.
- March 17 – continue watching West Side Story.
- March 20 – Discuss West Side Story. Assignment: Read and listen to Assassins (due March 24).
- March 22 – Continue discussing West Side Story.
- March 24 – Discuss Assassins, reading assignment due.
- March 27 – Continue discussing Assassins.
- March 29 – Research/writing skills session.
- March 31 – Library workday.
- April 3 – Discuss Compassion Project. Big Question rough draft due.
- April 5 – Big Question peer review in class.
- April 7 – Library workday, Big Question peer review due.
- April 10 – Library workday.
- April 12 – Watch Little Shop of Horrors, reading assignment TBA.
- April 19 – Discuss Little Shop, Compassion project.
- April 21 – Musical Theatre Scenes performance, 7:30, Great Day Cinema.
- April 24 – Compassion Project.
- April 26 – Exam Review, Big Question Essay due.
- FINAL EXAM

*\*\*\*dates and assignments subject to change*