

LSC Use Only
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UWUCC Use Only
Number: 42
Action: _____
Date: _____

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. Title/Author of Change

Course/Program Title: MH 301/302 Music History I and II
Suggested 20-Character Course Title: MUSIC HISTORY I MUSIC HISTORY II
Department: MUSIC
Contact Person: _____

II. If a course, is it being Proposed for:

_____ Course Revision/Approval Only
X Course Revision/~~Approval~~ and Liberal Studies Approval
_____ Liberal Studies Approval Only (course previously has been approved by the University Senate)

III. Approvals

John Scandrett Department Curriculum Committee
Calvin Well Department Chairperson
[Signature] College Curriculum Committee
[Signature] College Dean *

Director of Liberal Studies (where applicable) Provost (where applicable)

*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

IV. Timetable

Date Submitted to LSC: _____ Semester to be implemented: _____ Date to be published in Catalog: _____
to UWUCC: _____

MH 301 Music History I

3c-01-3sh

Prerequisites: EN 202, HI 305

Intensive study of the history and style of Medieval, Renaissance, and Baroque music. Considerable analytic listening required.

MH 302 Music History II

3c-01-3sh

Prerequisites: HI 195, MH 301 or permission

Intensive study of the history and styles of Classical, Romantic, and 20th-century music to 1950. Considerable analytic listening required.

EXPLANATION AND RATIONALE

The Music Department is condensing a three-semester sequence of music history into two semesters. The new pattern is better accommodated within the Liberal Studies curriculum. Because all of our students will complete HI 195, and because we are arranging with the history department for our students to take a second HI course (HI 305 Renaissance and Reformation) as a Liberal Studies elective, we believe we can cover the music history adequately in 6sh rather than 9sh. This new pattern has the added advantage of holding down the number of credits our students need for graduation.*

MH 301 Music History I --to be revised
MH 302 Music History II -- to be revised
MH 303 Music History III -- to be deleted

*A corresponding revision of our undergraduate degree programs is being submitted to the UWUCC also.

II. Syllabus: University-Wide Undergraduate Curriculum Committee Format

Course Syllabus: MH 301, MH 302

Date Submitted: Spring, 1990

Submitted by: Richard E. Thorell

Department: Music

- I. MH 301, MH 302; Music History I and II, 3 credit hours each
- II. MH 301: Intensive study of the history and style of Medieval, Renaissance, and Baroque music. Considerable analytic listening is required.

MH 302: Intensive study of the history and style of Classical, Romantic, and 20th Century music to 1950. Considerable analytic listening is required.
- III. Provide a general understanding of the major currents in Western art music and an acquaintance with representative works.
- IV. The structure of the courses follows that of the text and is as follows:

MH 301

<u>Week of Semester</u>	<u>Topic</u>	<u>Chapter</u>
1	The Early Christian Church Chant and Secular Song in the Middle Ages	1 2
2	Chant and Secular Song, cont. The Beginnings of Polyphony and the Music of the Thirteenth Century	3
3	French and Italian Music of the Fourteenth Century	4
4	Medieval to Renaissance: Music of England and the Burgundian Lands in the Fifteenth Century	5
5	The Age of the Renaissance: Ockeghem to Josquin	6
6	New Currents in the Sixteenth Century	7
7	Church Music in the Late Renaissance	8
8 & 9	Music of the Early Baroque Period	9

<u>Week of Semester</u>	<u>Topic</u>	<u>Chapter</u>
10	Opera and Vocal Music In the Late Seventeenth Century	10
11	Opera and Vocal Music, cont. Instrumental Music In the Late Baroque Period	11
12	Instrumental Music, cont.	
13 & 14	The Early Eighteenth Century: Vivaldi, Rameau, Bach, & Handel	12

MH 302

<u>Week of Semester</u>	<u>Topic</u>	<u>Chapter</u>
1	Sources of the Classic Style: The Sonata, Symphony, and Opera in the Eighteenth Century	13
2 & 3	The Late Eighteenth Century: Haydn Mozart	14
4 & 5	Ludwig van Beethoven	15
6	The Nineteenth Century: Romanticism; Vocal Music	16
7	Nineteenth Century Vocal Music, cont. The Nineteenth Century: Instrumental Music	17
8	Nineteenth Century Instrumental Music, cont.	
9 & 10	The Nineteenth Century: Opera and Music Drama	18
11 & 12	The End of an Era	19
13 & 14	The Twentieth Century	20

V. MH 301 and MH 302 are primarily lecture courses with frequent discussion in class. Audio and visual aids are used in almost every class.

VI. Grout, Donald Jay, and Claude Palisca. A History of Western Music. 4th ed. New York: W.W. Norton & Co., 1988.

Palisca, Claude V., ed. Norton Anthology of Western Music. Vols. 1 & 2. 2nd ed. New York: W.W. Norton & Co., 1988.

Palisca, Claude V., ed. Recordings for A History of Western Music. 4th ed. and Norton Anthology of Music. 2nd ed. Vols. 1 & 2.

VII. Strunk, Oliver, ed. Source Readings in Music History. New York: W. W. Norton & Co., 1950.

Davison, Archibald T., and Willi Apel. Historical Anthology of Music. Vols. 1 & 2. Cambridge, Mass.: Harvard University Press, 1964.

VIII. Student progress is evaluated primarily by examination. Two main examinations are scheduled, and short listening quizzes may be scheduled as deemed necessary. Progress on the term paper is evaluated several times during the semester with individual student conferences.

IX. Term paper and other short writing assignments.

The Music History Term Paper

Why a Term Paper for Music History?

The newly Inaugurated Liberal Studies Program at IUP contains a recommendation that an effort be made to integrate and, therefore, reinforce writing skills in courses beyond the customary composition requirement. Such a "Writing Across the Curriculum" program should have the following objectives:

1. Provide to students the opportunity to learn more about a clearly defined subject area within their discipline.
2. Extend the responsibility for promoting literacy throughout the University by increasing the level and amount of writing in all courses in the University, as appropriate.
3. Emphasize to students the seriousness with which the University regards, and the importance which educated people place upon, the quality of written prose. We believe that this objective will gain in credibility if the dedication to writing noticeably extends to courses in the major.
4. Help students to write better, to learn better by using writing as a learning tool, and to prepare for writing tasks in their careers.

The music history term paper will be a content oriented exercise complementary to the stated objective of the course. Some writing instruction will occur (especially in individual counseling sessions during the course of the semester), and close attention will be paid to the quality of written prose.

Scope and Format

The term paper is to be approximately 5000 words in length. This is probably about eight to ten pages. It is to be typewritten.

You will have two basic guides concerning matters of procedure, format and mechanics of writing; they are:

Wingell, Richard J. Writing about Music: An Introductory Guide.

Englewood Cliffs, New Jersey: Prentice Hall, 1990.

-Wingell's book is obviously new, and will probably be your most important source. For the present my copy is on reserve in Cogswell Music Library. The Co-op Store will have it in stock.

Lester, James D. Writing Research Papers, A Complete Guide

5th ed. Glenview, Illinois: Scott, Foresman & Co., 1987.

-This volume has been chosen because it is already required for many writing courses by our English Department and may already be in your possession. If not, it should be readily available at the Co-op Store.

Statement adapted from the document, "Liberal Studies at IUP," from the Report of the General Education Task Force. May, 1987.

Timetable

The music history term paper must not degenerate into a desperate, last-minute effort with students staying up all night during the last week of the semester. The following timetable will be observed, with the following steps in the process to be completed and turned into the instructor during a conference scheduled outside of the regular class hour, no later than the last class meeting of the week in the semester indicated.

<u>TASK</u>	<u>WEEK</u>	<u>NUMBER</u>
Select and turn in topic, a brief statement of purpose, and a general or prospective bibliography	5	October 4
Turn in detailed outline and bibliography	9	November 1
Submit rough, typewritten draft (footnotes may be abbreviated in the text)	11	November 15
Submit final paper	13	December 6

Failure to meet any deadline for turning in term paper materials will result in a penalty of five percent per day being assessed against the final term paper grade.

Topics

This semester all term papers will focus on music in its social context.

Bibliography

The bibliography must contain at least eight entries which relate directly to your paper. Please observe the following guidelines in conducting your research and structuring your bibliography.

1. At least two entries must be full length scholarly books.
2. At least two entries must be taken from scholarly journals or periodicals.
3. One entry may be record liner notes. You may use more record notes with a bibliography of more than eight entries.
4. One entry may be taken from the preface of a scholarly edition of a musical score, e.g., the complete works of Bach.
5. Other entries may be taken from virtually any other source, e.g., newspaper or magazine articles.

Grading

Term papers will be graded on the basis of both content and quality of writing. In the latter area a mastery of certain fundamentals—e.g., spelling, grammar, and proper form for footnotes and bibliography—is assumed. Papers must be free of such errors before being considered or being given a passing grade by the instructor.

LIBERAL STUDIES APPROVAL FORM: MH 301-302

I. A. Liberal Studies Elective

I. B. N/A

II. A. 1. Primary. Critical thinking is practiced in several ways in these courses. For instance, students analyze and evaluate musical scores by relating the specific musical example to more generalized style characteristics. Students also prepare a research paper which calls for clarity of organization and synthetic thinking.

A. 2. Primary. These course have been approved as writing-intensive courses, and will put primary focus on writing. Reading includes textbooks, an anthology of primary sources, musical scores, and library research materials. Listening is an important musical skill which students practice extensively when listening to recordings of music.

A. 4. Primary. The courses are organized chronologically; students will understand changes of musical styles and the relationship of those changes to other historical movements.

A. 7. Primary. Students are expected not only to understand historical changes in aesthetic standards, but also to develop their own aesthetic sensibilities.

B. There is a substantial body of historical knowledge which students will acquire. This knowledge is, of course, essential to a music professional, but much of it is also important to any educated, artistically aware music consumer.

D. 1. At the beginning of each course, students are given an introduction to the music library and to research tools.

D. 2. Although there is no instruction in computing, students usually prepare their research papers with word-processors.

A. There are two professors who regularly teach these courses; they have agreed to use common text materials and similar teaching strategies--for instance, research paper and score analysis. Both course are designated as writing-intensive.

B. The influence of ethnic and racial minorities on Western musical culture is well documented and received appropriate attention in our courses. This pertains mostly to MH 302. examples are the importance of both Central European folk music and Arab music in the works of Bela Bartok, the Javanese gamelon in the music of Claude Debussy, the artifacts of

African and Native American cultures in the "primitive" and "cubist" movements of the early twentieth century, and of course the central role of African-Americans in the area of jazz.

For various historical reasons, most composers have been men. Women who have made significant contributions to Western music include Hildegard of Bingen (1098-1179), Clara Schumann, Cosima Wagner, Alma Mahler, and Nadia Boulanger. These receive appropriate attention in the courses.

C. All students read, in addition to a textbook, an anthology of musical examples and recorded listening examples. Many of these are studied in their entirety and are "substantial works" of the type most appropriate to this discipline. In addition, students are required to read journal articles and at least two scholarly books from the library in preparing their research paper.

D. N/A

E.2. See II.A.1

E.3. See II.A.2.

E.4. Students study, discuss, and analyze the creation of musical works. They engage in their own creativity in the papers they prepare for class.

E.5. We expect that students will continue to listen intelligently to music, to attend concerts, and to read about the musical world.

E.6. As much as possible, references are made to campus musical events, and to events that happen to occur in the musical world.

CHECK LIST -- LIBERAL STUDIES ELECTIVES

Knowledge Area Criteria which the course must meet:

- Treat concepts, themes, and events in sufficient depth to enable students to appreciate the complexity, history, and current implications of what is being studied; and not be merely cursory coverages of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Liberal Studies Elective Criteria which the course must meet:

- Meet the "General Criteria Which Apply to All Liberal Studies Courses."
- Not be a technical, professional, or pre-professional course.

Explanation: Appropriate courses are to be characterized by learning in its broad, liberal sense rather than in the sense of technique or professional proficiency. For instance, assuming it met all the other criteria for Liberal Studies, a course in "Theater History" might be appropriate, while one in "The Craft of Set Construction" probably would not; or, a course in "Modern American Poetry" might be appropriate, while one in "New Techniques for Teaching Writing in the Secondary Schools" probably would not; or, a course on "Mass Media and American Society" might be appropriate, while one in "Television Production Skills" probably would not; or, a course in "Human Anatomy" might be appropriate, while one in "Strategies for Biological Field Work" probably would not; or, a course in "Beginning French" might be appropriate, while one in "Practical Methods for Professional Translators" probably would not.

MUSIC 301
Music History I
Fall, 1988
Richard Thorell, Instructor

OBJECTIVE

Provide a general understanding of the major currents in western art music in the 17th and 18th centuries and an acquaintance with representative works from the period.

COURSE REQUIREMENTS

Attend class on a regular basis

Pass five scheduled examinations based on reading and listening assignments and class lectures.

TEXTS

Grout, A History of Western Music, Fourth Edition

Palisca, Norton Anthology of Western Music, Second Edition, Volumes I and II

Record/Cassette Albums for the Anthology, Volumes I and II

*Supplementary reading and listening material will be assigned where possible.

SCHEDULE

Unit I: Late Renaissance, Chapter VIII, pp. 318-30, 337-42
Early Baroque, Chapter IX
Exam, September 22

Unit II: Mature Baroque, Instrumental and Vocal Music, Chapters X & XI
Exam, October 13

Unit III: Early Eighteenth Century, Chapter XII
Exam, November 3

Unit IV: Classical Style, Chapter XIII
Exam, November 29

Unit V: Late Eighteenth Century, Chapter XIV
Final Exam, Final Exam Period

* It is expected that you own or have easy access to a Harvard Dictionary to which you can refer to augment what may be a sketchy or incomplete definition of terms given in Grout.

MH 302
Music History II
Fall, 1990
Richard Thorell, Instructor
Office: 312 Cogswell Hall
Phone: 357-5646

Office hours: Monday and Wednesday; 2:00-3:30 pm
Tuesday and Thursday; 11:00am-noon

OBJECTIVE

Provide a general understanding of the major currents in western art music in the 19th and 20th centuries and an acquaintance with representative works from the period.

COURSE REQUIREMENTS

1. Attend class on a regular basis and participate in class discussions. If absent you can assume that your name will be called. Failure to respond more than three times to such a call for class participation will have an adverse effect on your grade (15% of grade).
2. Pass two examinations, a midterm and a final (each 30% of the final grade), that will focus on the music literature studied during the course of the unit.
3. Write one term paper, the topic to be selected by the student in consultation with the instructor (25% of grade).
4. Other short writing assignments as indicated by the instructor (graded as part of the class participation component).

TEXTS

Sadie, Stanley. Music Guide (not required to purchase: on reserve in Cogswell Music Library).

Palisca. Norton Anthology of Western Music, Vol. 2. 2nd ed.

Palisca. Recordings for Norton Anthology of Western Music; Album 2. 2nd ed.

Supplementary materials as needed to be placed on reserve in Cogswell Music Library.

SCHEDULE

Unit I: Beethoven, Chapter VII; The Romantic Era, Chapter VIII.
Unit Exam: October 26

Unit II: The Turn of the Century, Chapter IX; Modern Times, Chapter X.
Unit Exam during Finals Week.

The Music History Term Paper

Why a Term Paper for Music History?

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1. Provide to students the opportunity to learn more about a clearly defined subject area within their discipline.
2. Extend the responsibility for promoting literacy throughout the university by increasing the level and amount of writing in all courses in the University, as appropriate.
3. Emphasize to students the seriousness with which the University regards, and the importance which educated people place upon, the quality of written prose. We believe that this objective will gain in credibility if the dedication to writing noticeably extends to courses in the major.
4. Help students to write better, to learn better by using writing as a learning tool, and to prepare for writing tasks in their careers.

The music history term paper will be a content oriented exercise complementary to the stated objective of the course. Some writing instruction will occur (especially in individual counseling sessions during the course of the semester), and close attention will be paid to the quality of written prose.¹

Scope and Format

The term paper is to be approximately 5000 words in length. This is probably about eight to ten pages. It is to be typewritten.

You will have two basic guides concerning matters of procedure, format and mechanics of writing; they are:

Wingell, Richard J. Writing about Music: An Introductory Guide.
Englewood Cliffs, New Jersey: Prentice Hall, 1990.

-Wingell's book is obviously new, and will probably be your most important source. For the present my copy is on reserve in Cogswell Music Library. The Co-op Store will soon have it in stock.

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5th ed. Glenview, Illinois: Scott, Foresman & Co., 1987.

-This volume has been chosen because it is already required for many courses by our English Department and may already be in your possession. If not, it should be readily available at the Co-op Store.

¹Statement adapted from the document, "Liberal Studies at IUP," Report of the General Education Task Force. May, 1987.

Timetable

The music history term paper must not degenerate into a desperate, last-minute effort with students staying up all night during the last week of the semester. The following timetable will be observed, with the following steps in the process to be completed no later than the last class meeting of the week in the semester indicated.

<u>TASK</u>	<u>WEEK</u>	<u>NUMBER</u>
Select and turn in topic, a brief statement of purpose, and a general or prospective bibliography	5	October 4
Turn in detailed outline and bibliography	9	November 1
Submit rough, typewritten draft (footnotes may be abbreviated in the text)	11	November 15
Submit final paper	13	December 4

Failure to meet any deadline for turning in term paper materials will result in a penalty of five percent per day being assessed against the final term paper grade.

Topics

This semester all term papers will focus on music in its social context. Some possible term paper topics:

The Symbolist Poets and their Influence on Music
Expressionism in the Arts
Impressionism...
Primitivism...
Musical Manifestations of 19th Century Nationalism
Political Statement in the Operas of Verdi
Differing Literary/Philosophical Interpretations of Wagner's Ring
Classicism in Twentieth Century Music
Romanticism in Twentieth Century Music
Paris in the 1920's
19th Century German Philosophers: Their Influence on Music
Literary Influences on the Music of Gustav Mahler
Beethoven and Revolution
Stravinsky and Dighilev
Program Music in the Nineteenth Century

Bibliography

The bibliography must contain at least six entries which relate directly to your paper. Please observe the following guidelines in conducting your research and structuring your bibliography.

1. At least two entries must be full length scholarly books.
2. At least two entries must be taken from scholarly journals or periodicals.

3. One entry may be record liner notes. You may use more record notes with a bibliography of more than six entries.
4. One entry may be taken from the preface of a scholarly edition of a musical score, e.g., the complete works of Beethoven.
5. Other entries may be taken from virtually any other source, e.g., newspaper or magazine articles.

Grading

Term papers will be graded on the basis of both content and quality of writing. In the latter area a mastery of certain fundamentals--e.g., spelling, grammar, and proper form for footnotes and bibliography--is assumed. Papers must be free of such errors before being considered or being given a passing grade by the instructor.

MH 303, Music History III

Spring 1991

Richard Thorell, Instructor

Office: 314 Cogswell Hall

Phone: 357-5646

Office hours: Monday and Wednesday; 2:00-3:30 pm

Tuesday and Thursday; 11:00am-noon

COURSE OBJECTIVE

Provide a general understanding of the major currents in western art music during the Middle Ages and Renaissance, and an acquaintance with representative works from the periods.

COURSE REQUIREMENTS

1. Attend class on a regular basis and participate in class discussions. If absent you can assume that your name will be called. Failure to respond more than three times to such a call for class participation will have an adverse effect on your grade. An important aspect of your class attendance grade will be the maintenance of a double entry journal based on your class notes, your cross referencing of those notes with your text and scores, and occasional questions which you might enter concerning either. Journals will be reviewed with you periodically during the semester (20% of grade).
2. There will also be written homework assignment based primarily on the scores or other musical examples (graded as part of the class participation component).
3. Pass four scheduled examinations based on reading and listening assignments and class lectures. Each examination will include listening identification, short answer, and extended essay questions. The latter categories may include identification of terms, score identification and analysis, biographical essays of composers, and questions asking you to compare/contrast two forms of ..., trace the development of..., etc. Each examination will count as 15% of your grade (60% of grade).
4. Write one term paper, the topic to be selected by the student in consultation with the instructor (20% of grade).

TEXT

Grout, Donald J., and Claude V. Palisca. A History of Western Music. 4th ed.

Palisca. Norton Anthology of Western Music, Vol 1. 2nd ed.

Palisca. Recordings for Norton Anthology of Western Music, Album 1. 2nd ed.

Supplementary materials as needed to be placed on reserve in Cogswell Music Library.

SCHEDULE

Unit I:	Chapters I and II	Exam, February 5
Unit II:	Chapters III and IV	Exam, February 28
Unit III:	Chapters V and VI	Exam, April 4
Unit IV:	Chapters VII and VIII	Exam, Finals Week

The Music History Term Paper

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<u>TASK</u>	<u>WEEK</u>	<u>NUMBER/DATE</u>
Based upon a perusal of chapters I-VIII of Grout and possibly other sources, submit a list of five possible term paper topics.	2	January 31
Select and turn in topic, a brief statement of purpose, and a general or prospective bibliography.	4	February 14
Turn in detailed outline and bibliography.	8	March 21
Submit rough, typewritten draft (footnotes may be abbreviated in the text).	11	April 11
Submit final paper.	13	April 25

Failure to meet any deadling for turning in term paper materials will result in a penalty of five percent per day being assessed again the final term paper grade.

Topics

This semester all term papers willl focus on music in its social context.

Bibliography

The bibliography must contain at least six entries which relate directly to your paper. Please observe the following guidelines in conducting your research and structuring your bibliography.

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