

Student Blog Post – Final draft, due November 24 by 11:59pm

Online reference: <https://drjonesmusic.me/qcc-group-project-and-sbp-music-criticism/>

The websites where SBP will be submitted and discussions will take place:

F2 (T 12:10-3): <https://fall2018f2.wordpress.com/>

J2 (T 3:10-6): <https://fall2018j2.wordpress.com/>

Due dates

November 24	SBP final drafts due to your section website
November 26-December 9	SBP discussions (online)
November 27	SBP final draft process letter due in class

Grading and late assignments

The final draft of your SBP will receive a letter grade based on the rubric. There are no rewrites or resubmissions on assignments that receive a letter grade. A final draft submitted without a process letter will be marked “late” until a process letter is also submitted. Your process letter must describe what you did to revise your final draft and what you learned in the process.

A late final draft will lose 1 point per day, up to 14 days. After that, late assignments will not be accepted. Assignments are marked as “submitted” the day that I receive them, whether as a hard copy placed in my mailbox in the Music Department office or the date stamp on an email.

Submission guidelines

Your final draft will be submitted to the website for your section of Mu 101 along with blog posts from your classmates, creating an online magazine that you will all read and respond to over the course of two weeks (November 26-December 9). During this time, you’re also in charge of leading the discussion on your own blog post.

Because the final draft of this assignment will be posted online—and because you have the option of being as creative as you like in the presentation of your ideas—there are no specific formatting requirements for this assignment. There is no word count for this assignment.

Editing suggestions

Read the prompt and the rubric. Really. Almost all editing suggestions come back to following the directions provided to you.

====► *Don’t do research.* I cannot state this enough. cursory research doesn’t add any value to your writing, because it’s often inaccurate or incomplete, leads to plagiarism, and deprives you of *the opportunity to do the thing that is the central task of this assignment*: learning to criticize music from the perspective of other people. This isn’t a research-based course. You have all the materials you need to successfully complete this assignment already: your ears, your eyes, and your own past experiences or knowledge—wherever you are right now is poised for growth if and only if you actively work to improve your critical thinking.

Focus your writing from the perspective of your five listeners. The biggest trap many drafts fell into was attempting to provide an “omniscient” overview of the piece of music in question by describing how the author hears it or thinks about it in an introduction. You have five listeners’ perspectives to work with—use them to show what you think about this piece *and* to show what other people would think about this piece.

Make your listeners believable. Use what you know about the musical careers we’ve studied in class. An ethnomusicologist is not the same thing as a musicologist. Consider what an arts administrator does with music in their profession. What makes each of your listeners *different*?

Use the examples of music criticism you’ve studied in class as a guide. Think about the examples of music criticism you’ve come across in class, in lectures, in your group project, and in other groups’ presentation—what kinds of things did those authors say? How did they reveal their attitudes and identities through their descriptions and reactions to music?

You’re allowed to have fun. The more fun you have writing, the better a final product you’ll end up with.

Prompt

The format of your SBP can be essay-like (e.g., describing what each listener would hear, how they would react, and why) or creative (e.g., a script, a story, newspaper articles, journal entries, etc. that reveal what these five listeners would hear, how they would react, and why). Your SBP must include:

- Who are your five listeners? What personality, background, or identity traits of the listener factor into their interpretation (e.g., socio-economic status, ethnicity or race, gender, geography, musical education or training—all the topics of our instructor-led online discussions!)? Your SBP must describe at least two specific traits of each listener.
- What does each listener hear?
 - Your SBP must mention at least two specific music details that each listener would hear or think about: melody, harmony, rhythm, meter, dynamics, tempo, texture, instrumentation, form, or text.
 - Only one of each listener’s details can be the text (words) being sung—each listener cannot only think about text.
 - This isn’t a play-by-play chronological recounting of the sounds you hear in the piece, but a presentation of specific features/details they would think are most important.
- “So what,” or, why do the musical details they hear matter to them? What’s the big picture at stake for each listener?
- A catchy, unique, enticing title
- A working link to the piece of music your SBP is discussing (YouTube or similar) – anywhere in the SBP
- At least one open-ended question to get the conversation started (not a yes/no question) – at the end of the SBP
- Your name – at the end of the SBP