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**SETNOR  
SCHOOL OF  
MUSIC**

# **Graduate Studies Handbook**

**2016-2017 Edition**

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## WELCOME

*Welcome to the Setnor School of Music! It is our hope that this handbook will facilitate a productive and enjoyable educational experience. The Setnor School of Music is a small community of faculty and student musicians whose passion is music. In order to ensure a positive experience for everyone, it is important that all members of the community interact with goodwill, generosity and awareness that individual actions have a great effect on the community. All community members should treat others with respect, free of racial, ethnic, religious, gender, or sexual orientation-based discrimination. In addition, respect for others is shown through basic courtesies such as punctuality, preparation, making expectations clear, and participation in those activities that strengthen the community.*

*Community members should be aware of the building and facilities, and realize that each member is responsible for their daily care and monitoring, including locking doors, closing windows, returning equipment, picking up after oneself, and normalizing rooms after use.*

*No food or drink is allowed in the auditorium, classrooms or practice rooms.*

## GENERAL INFORMATION

### Office Directory

#### **Director's Office - Room 208**

Director: Martha Sutter - Room 208

Assistant Director for Academic Affairs: Dr. Jill Coggiola - Room 111B

Assistant Director for Operations: Michelle Taylor - Room 301

Budget Administrator: Megan Carlsen - Room 208

#### **Department of Applied Music and Performance - Room 402**

Chair: Mr. Steven Heyman - Room 310

Administrative Specialist: Fran Moore - Room 402

##### *Choral Activities*

Director: Dr. John Warren - Room 302

##### *Band Activities*

Director: Dr. Bradley Ethington - Room 401

##### *Orchestral Activities*

Director: Dr. James Tapia - Room 110

##### *Keyboard Area*

Co-Coordinators: Ida Trebicka - Room 210; Dr. Anne Laver - Room 122A

##### *Strings Area*

Coordinator: Laura Bossert - Room 405B

##### *Voice Area*

Coordinator: Janet Brown - Room 304A

##### *Woodwinds, Brass, Percussion Area*

Coordinator: Dr. Bradley Ethington - Room 401

#### **Department of Music Composition, Theory, and History - Room 301**

Chair: Dr. Nicolas Scherzinger - Room 120B

#### **Department of Music Education - Room 301**

Chair: Dr. Elisa Dekaney - Room 109

#### **Department of Music & Entertainment Industries - Smith, Room 226**

Chair: Dr. Ulf Oesterle - Smith, Room 226

Administrative Specialist: Lisa Steele - Smith, Room 226

##### *Bandier Program (B.S. in Recording and Allied Entertainment Industries)*

Director: Ulf Oesterle - Smith, Room 226

##### *Music Industry Program (B.M. in Music Industry; BM/MBA: Music Industry Minor)*

Coordinator: Bill DiCosimo - Room 119D

##### *Sound Recording Technology Program (B.M. in Sound Recording Technology)*

Coordinator: James Abbott - Room 406

#### **Jazz Studies - Shaffer Room 201**

Director: Dr. John Coggiola - Shaffer, Room 202C

## General Information

### Website

The Setnor School of Music \*website (<http://vpa.syr.edu/academics/setnor/>) not only includes a wealth of information that is regularly updated, but provides access to the *Setnor Undergraduate Studies Handbook*, Advising Check Sheets, and Student Recital Packets. Plan to visit our website often!

### Program Fees

Setnor students will be charged a program fee that covers a variety of expenses such as technology, guest artists, and applied lessons required in degree programs (Students holding full Assistantships are exempt from having to pay this fee.) Additional fees will be charged for applied lessons that are outside the student's curricular requirement, and for courses requiring rental, replacement, or repair of instruments.

### Alcohol Policy

No alcohol is to be served at any Setnor School of Music reception, regardless of location, or any event held in Setnor Auditorium, or elsewhere in Crouse College. This prohibition is School of Music policy, and stands even when Campus Catering may be willing to provide alcohol. It is recognized that we share the building with the administrative offices of VPA, who may have different policies.

### Diagnostic Examinations for Entering Graduate Students

A series of diagnostic examinations are administered prior to the first day of classes of each fall semester to all students who are entering graduate school in music for the first time (including graduates of Syracuse University). The purpose of the examinations is to assist the student and advisor in planning an appropriate curriculum of studies. The examinations include basic areas of music skills covered in a typical four-year program of undergraduate music study: music theory, aural skills, and music history, including examination of scores and recognition of excerpts from major works in the Western music tradition, jazz and popular music, and world music.

**Successful completion of the diagnostic theory examination or of the remedial theory course outlined below is required prior to enrollment in any graduate theory course.** Those who are deficient in theory and/or aural skills will register for MTC 540 - Survey of Basic Theory. Course structure for each student will be based on weaknesses determined by the diagnostic examination.

Deficiencies indicated by the music history diagnostic examination will be addressed through course work as determined by the advisor.

Results of the examinations will be available in the School of Music office (Room 215, Crouse College) and will also be sent to each academic advisor. After students obtain the results, they should see their academic advisor to arrange a Program of Study for the degree.

Contact the Department of Music Composition, Theory, and History at [nscherzi@syr.edu](mailto:nscherzi@syr.edu), 315-443-3907 for the exact time and location of the examinations.

## New Student Checklist

### Ensemble Auditions

Every full-time graduate student must be in a large concert ensemble, and all students must audition at the start of each fall semester. (Piano majors may either audition for a choir or speak with the conductor of a large ensemble to accompany) The rehearsal times for the large ensembles are as follows:

24412	ENI 510	Wind Ensemble	MWF	12:45 - 2:05	Dr. Ethington	(Audition Required)
24416	ENI 540	University Orchestra	MWF	2:15 - 3:35	Dr. Tapia	(Audition Required)
24418	ENV 510	University Singers	MWF	2:15 - 3:35	Dr. Warren	(Audition Required)
24420	ENV 510	Oratorio Society	M	7:00 - 9:30	Dr. Warren	(Audition Required)
24422	ENV 510	Concert Choir	TTH	2:00 - 3:20	Dr. Calvar	(No Audition Required)
24424	ENV 510	Women's Choir	TTH	3:30 - 4:50	Dr. Tagg	(No Audition Required)

**Once you are placed in an ensemble, you must register online for it. THE DEADLINE FOR ADDING CLASSES ONLINE IS TUESDAY, SEPTEMBER 6, 2016. Make sure that you are registering for 1 credit.**

### Applied Music Lessons

All candidates for the Master of Music in Performance, Conducting, and Composition must be registered for an hour lesson on their principal instrument. **DO NOT CHANGE OR ADJUST YOUR LESSON REGISTRATION!!!** If you need adjustments see Megan Carlsen in the School of Music office, Room 208. **You will need to set up your lesson time and location directly with your instructor.**

### Schedule Adjustments

Students needing schedule adjustments should see **their advisor** during opening weekend, or schedule an appointment with him/her during the first week of classes. You may drop/add classes during the first week of classes. It is best to know and work with the CLASS number when doing this. The CLASS number is easy to remember because it has 5 digits (just like the word, class). **THE DEADLINE FOR ADDING CLASSES ONLINE IS TUESDAY, SEPTEMBER 6, 2016.**

### Weekly Student Convocation

All Setnor School of Music students must register for Convocation (first year graduate students, MHL 671, 0 credit) each semester they are in residence. Convocation will occur on Thursday afternoons from 12:30-1:50 in Setnor Auditorium or in another designated location. Convocation is a time for student and faculty performances, guest artists, master classes, and studio classes. **Everyone must attend the first Convocation on Thursday, September 1, where the semester Convocation schedule will be presented.**

### Music Education Academy and Music Composition Seminar

- **Music Education majors:** on your schedule you should see SED 640, 0-1 credits. Music Education Academy meets on Tuesday evenings from 6:30-7:50 pm in Eggers 010. Don't forget to attend!
- **Composition majors:** on your schedule you should see MTC 651, 0 credit. Composition Seminar meets on Tuesday evenings from 6:30-7:50 pm in Crouse 407. Don't forget to attend! Students taking composition lessons only but who are not majors should attend but do not have to register.

## Lockers

- Lockers are available for storage of music and instruments for music majors on their primary instrument. Students should check in the Operations Office for assignment of a locker. Space is extremely limited, so additional lockers, or lockers for non-music majors may not be available. Students may request to be added to a waitlist at [setnorga@gmail.com](mailto:setnorga@gmail.com)

## Practice Room Keys – Music Majors

Practice rooms are re-keyed each fall. In order to obtain a working practice room key, you must follow these steps:

- Go to Room 301 where you will be given a practice room key and will need to sign the sheet that advises any lost key or key not returned will result in a fee of \$25 for replacement.
- At the end of the academic year, turn the key back in to 301 Crouse College. If you do not return the key, you cannot receive a new key for the following semester.
- All keys are numbered, so key must match sign out sheet

## Practice Room Keys – Non Music Majors

Practice rooms are re-keyed each fall. In order to obtain a working practice room key, you must follow these steps:

- Print out Practice Room Key Request Form [Practice Room Key Request Form](#)
- Bring the form to Room 301 Crouse College and turn it in for a practice room key (student must provide proof of registration in a music class or lessons)
- any lost key or key not returned will result in a fee of \$25 for replacement.
- At the end of the academic year, turn the key back in to 301 Crouse College. If you do not return the key, you cannot receive a new key for the following semester.

## ID Activation for Access to Building After Normal Hours

Students should use their SUID for access to Crouse College when locked. New students' SUID #s will be entered into the system, enabling the person to use the card reader at the south entrance of the building. If you have any problems, visit the Operations Office in 301 or e-mail [mjtaylor@syr.edu](mailto:mjtaylor@syr.edu).

## Mailboxes & Paychecks

Mail folders for graduate students are located in **Room 301**. Paychecks for TA's can be picked up in your folder in **Room 301**. Arrangements can be made for direct deposit online through MySlice.

## Advising and Contact Information

For advising and class/schedule adjustment, please see your academic advisor during the week prior to class. If you are unsure of your advisor, please contact Dr. Jill Coggiola at [jacoggio@syr.edu](mailto:jacoggio@syr.edu) for information.

[Faculty and staff](#) contact information can be found on the School of Music website.

## Assistance Services

### Career Services

Web: [careerservices.syr.edu](http://careerservices.syr.edu)  
Email: [careers@syr.edu](mailto:careers@syr.edu)  
Phone: 315.443.3616  
Hours: 8:30 - 5:00 (M-F)  
Where: 303 University Place, Suite 235

Career Services is open to all University students, offering a wide range of services ranging from resume/CV reviews, mock interviews, internship searches, exploration of majors and career options, alumni mentoring opportunities, and more. Students and alumni are offered same-day services during our drop-in hours, and they can schedule

### Counseling Center

Web: [counselingcenter.syr.edu](http://counselingcenter.syr.edu)  
Phone: 315.443.4715  
Hours: 8:30 - 5:00 (M-F)  
Where: 200 Walnut Place

Services include individual counseling, group counseling, consultation, referral, psychiatric consultation. All full-time undergraduate and graduate students are eligible for confidential services. Students may call to make an appointment with such concerns as family and relationship problems, loneliness, homesickness, confusion, anxiety, depression, low self-esteem, lack of self-confidence, eating disorders, alcohol and other drug abuse issues.

### Office of Disability Services (ODS)

Web: [disabilityservices.syr.edu](http://disabilityservices.syr.edu)  
Email: [odssched@syr.edu](mailto:odssched@syr.edu)  
Phone: 315.443.4498  
Hours: 8:30 - 5:00 (M-F)  
Where: 804 University Ave. - Suite 303

The Office of Disability Services (ODS) is the designated campus office that facilitates access for students with documented disabilities. Students with a disability, who plan to request accommodations, must contact the Office of Disability Services as soon as possible in order to enhance academic success. Students with disabilities may choose to self-disclose at any time. However, in order to ensure sufficient time to arrange for and provide auxiliary aids and services, requests for accommodations should be made as early as possible. It is important to provide ODS with specific disability-related documentation from a qualified professional. Guidelines for preparing and submitting this documentation can be obtained at ODS or on the web site.

### Tutoring and Study Center (TSC)

Web: [tutoring.syr.edu](http://tutoring.syr.edu)  
Email: [tutorctr@syr.edu](mailto:tutorctr@syr.edu)  
Phone: 315.443.2005  
Hours: 8:30 - 5:00 (M-F)  
Fees: Undergraduate Level Tutor - \$15.00/hr; Graduate Level Tutor - \$20.00/hr;  
Professional Tutor - \$25.00/hr; Advanced Professional Tutor - \$30.00/hr  
Where: 111 Waverly Ave. - Suite 220

The tutoring center is open to students interested in improving or maintaining GPAs, students who want extra support to get through a difficult course or prepare for an exam, students who learn and retain information better when working one-on-one with others, students who want to acquire stronger study skills and strategies for college and graduate study. A student who feels he/she cannot afford the fees can visit the website for other programs and departments on campus that sponsor tutoring sessions, or visit the TSC Director.

## ACADEMIC AFFAIRS

### General Information

#### **Academic Information**

- SU Course Catalog – Includes Undergraduate and Graduate (select in upper right hand corner of website) <http://coursecatalog.syr.edu/index.php>
- VPA Graduate Student Handbook  
[http://vpa.syr.edu/uploads/downloads/VPA\\_Graduate\\_Student\\_Handbook\\_08.2013\\_0.pdf](http://vpa.syr.edu/uploads/downloads/VPA_Graduate_Student_Handbook_08.2013_0.pdf)

#### **Convocation**

Every student in the Setnor School of Music is required to register for Weekly Convocation each semester in residence. Convocation meets each Thursday from 12:30-1:50 pm. As part of Convocation, students are required to attend a certain number of recital and ensemble concerts throughout each semester, with attendance being taken at each. Specific requirements will be stated in the course syllabus, to be handed out at the first class meeting. Students wishing to perform on convocation should complete a request form, which will require a faculty sponsor signature and brief program notes.

## Applied Music Policies

### Registration

All candidates for the MM in Performance and MM in Voice Pedagogy must register for an hour lesson on their principal instrument each semester. Likewise, MM Composition candidates must register for an hour lesson in composition and MM Conducting candidates must register for an hour lesson in conducting.

### Secondary or Elective Instrument Registration

Required secondary lessons will be covered by the Student Program Fee and there will be no extra charge. Students should review with their academic advisor whether they need to register for lessons on a secondary instrument. Students are always welcome to take additional elective lessons; however, should note that there will always be a fee charged for elective or non-required secondary lessons. **THE DEADLINE FOR REGISTRATION IS TUESDAY, SEPTEMBER 6, 2016.**

Should you wish to take either required, secondary, or elective lessons, you would need to go to the Setnor School of Music website and DIGITALLY complete and SUBMIT ONLINE a Private Music Instruction Registration Form (<http://setnor-resources.vpa.syr.edu/music-majors/private-lesson-registration/>). Once the form has been submitted, a copy will come to the School of Music office and you will be assigned an instructor and registered for your lesson(s). If there are any issues with your form, someone from the School of Music will contact you.

### Assignment of Instructors

In areas with multiple instructors (e.g. flute, piano, voice, etc.), a student's request for a specific instructor will be considered based on that instructor's availability. The request for a specific instructor should only be made to the appropriate area coordinator. Changes are generally only approved between semesters. In unusual cases where a student seeks a change of studio instructor during the course of a semester, these steps should be taken, in the following order:

- The student should attempt to resolve any problem/conflict directly with the instructor.
- If the conflict is not resolved, or if for any reason the student is uncomfortable discussing the issue with his/her instructor, the student should consult the appropriate area coordinator.
- If the area coordinator, in consultation with the Chair of the Department of Applied Music and Performance and the Setnor School of Music Director, believe that the conflict cannot be satisfactorily resolved, the student may be moved to another studio.

### Attendance

A semester of applied study consists of fourteen private lessons. Hour lessons may be given in two weekly half-hour lessons at the discretion of the instructor, but regularly combining lessons from different weeks may only be done by petition. Missed lessons must be made up prior to the end-of-semester jury; lessons missed by the instructor should be made up, and lessons missed by the student may be made up at the discretion of the instructor. If an instructor feels that student has accumulated an excess of absences by the end of the semester, the student may:

- enter the jury exam, if scheduled, with an instructor's grade of 75 or lower based on work completed, or
- withdraw from the course, or
- receive a grade of "F" in the course, or
- in cases of extreme medical or personal circumstances, request an incomplete grade for the semester. Missed lessons would be made up during the next semester, and the instructor would decide on how a final grade for the previous semester would be calculated. The Request-for-Incomplete form ([http://www.syr.edu/registrar/forms/Request\\_for\\_Incomplete\\_Grade.pdf](http://www.syr.edu/registrar/forms/Request_for_Incomplete_Grade.pdf)) must be filled out first, and signed by the student, instructor, and Director of the School of Music. Incomplete grades are counted as "F" in GPA calculations, and must be completed in no more than one year, at which point they automatically change to permanent "F" grades.

## Jury Examinations

All Music Majors enrolled in applied music will be required to take a formal jury examination as scheduled at the end of each semester on their principal instrument, regardless of the number of credits for which they are enrolled. Jury exams are not required in secondary performance areas, including lessons taken as an elective, nor of students who are not music majors, but may be taken at the discretion of the instructor. The smallest allowable jury consists of the instructor and one other faculty member. The combined (average) grade of the jury counts for 25% of the final grade. Repertoire requirements vary from department to department and can be obtained from the department chair. Students are required to complete three Student Repertoire Forms (available on line) and present them at the time of the jury. Certain juries require a self-prepared piece and/or examinations appropriate to the department (ex: text translation, transposition, technical requirements, etc.). Students may also be required to present a score of the piece or pieces played/sung at the jury; check with the department chair concerning these possible requirements. The student is given written evaluations of the performance by each juror following the jury. No late or make-up juries are given. If illness forces the cancellation of a jury, it must be documented by a medical practitioner; the instructor's semester grade then stands as the final grade. If a student misses a jury for any other reason, the jury grade will be 0, and that 0 counted as 25% of the final grade. It is to be noted that receiving a grade of less than 70 automatically places the student on academic probation for the following semester.

## Grading Procedures

Each semester, the instructor brings the *Weekly Student Lesson Record* (or other similar document), with the final grade filled out, to the jury. Three grades are filed: one for lesson work, one for the jury, and a composite grade of the two, weighted 75% lesson work and 25% jury. While only the composite appears on the grade report, all three remain on record in the student's permanent file. All grades are numerical, and converted to a letter grade. There is no lower limit to grades assigned for either lesson work or juries. Students must achieve a grade of 70 in both lesson and jury each semester after the first semester of study. Any student falling below that grade is put on academic probation by the School of Music. Students who fail to meet this standard after one semester of probation will be referred to the Director for advisement and may be required to leave the School of Music. This standard applies to all music students, regardless of major. The following chart shows the conversion of numbers to letters:

<u>Numeric Grade</u>	<u>Letter Grade</u>	<u>Numeric Grade</u>	<u>Letter Grade</u>
93-100	A	77-79	C+
90-92	A-	73-76	C
87-89	B+	70-72	C-
83-86	B	60-69	D
80-82	B-	0-59	F

## New Music Requirement

In the hope of ensuring that all MM Performance majors develop knowledge of music of the present time, it is required that:

- All MM Performance majors must perform a work composed within the last 100 years on at least one jury per year. A different contemporary compositional style must be represented on each successive jury.
- All MM Performance majors must perform one work composed within their lifetime, or a work by a living composer on one recital, or
- All MM Performance majors may elect, instead of #2, to perform at least one work by a School of Music student composer either as part of a solo recital, or on a school-sponsored concert of student compositions. To substitute #3 for #2, approval must be obtained both from the composition professor and the applied professor involved.

## **Recitals**

MM Performance and MM Conducting students will perform two recitals consisting of 50-60 minutes of actual music. MM Composition students prepare works for one recital that takes place in the last semester of their degree program. MM performance and MM Conducting students must register for recitals for one credit as follows: Recital #1 is PER 994 and recital #2 is PER 995 (or lecture recital PER 996) and the recital grade appears on the transcript. All recitals will take place in Setnor Auditorium. Requests for recitals to take place in locations other than Setnor Auditorium must be made in the form of a petition. Students presenting a lecture recital may wish to do so in a classroom. Student Recital Packets can be found on the Setnor website: <http://setnor-resources.vpa.syr.edu/>. See **Scheduling a Student Recital**, page 18.

## **Pre-Recital Jury and Recital Responsibilities**

Pre-Recital Juries (PRJ's) are required for all undergraduate and graduate degree-required and elective recitals. The only exception to this is the music education graduate lecture recital, which requires no pre-recital jury.

A minimum of 3 faculty members are required for a recital jury panel. This includes the student's primary instructor, an instructor from their immediate area, and a third instructor either from, or outside of their area. Faculty must be present at the student's Pre-Recital Jury and will need to sign the PRJ form following the successful completion of the jury. Typically, Pre-Recital Juries should not last more than one hour.

Pre-Recital Juries should be held approximately 3 weeks prior to the date of the student's recital in order to allow adequate time for incorporation of suggestions, or if necessary, a second jury for material that did not pass.

## **Recital Jury Waiver**

If a student has played a recital in the second half of the semester (thus leaving inadequate time to prepare new repertoire) they may petition to have the jury waived for that semester stand for the final. A student who has played a recital in the first half of the semester must play a jury.

## **Recital Lottery**

During about the third week of classes there will be a recital lottery held during Convocation (Thursdays 12:30, Setnor Auditorium), wherein all students needing a date for a required recital will choose a number and go in numerical order to reserve a time in the Auditorium for a recital. Second-year graduate students are given first choice, followed by first-year graduate students, seniors, etc. Those students who will be off campus in the spring may be contacted in advance of the lottery to arrange for fall dates. Be in communication with your lesson instructor and pianist as to a recital date.

## **Majors and Advising**

Students are assigned an advisor according to their degree program.

After the results of the diagnostic examinations are obtained, students should meet with their advisor for assistance in designing a Program of Study and completing a class schedule for the first semester and each semester thereafter. The program advisor maintains a file in the School of Music Office for each advisee containing a copy of the Program of Study, results of all examinations, independent study forms, and petitions. In addition, the advisor assists the student in completing arrangements for the final written and oral examinations.

## **Program of Study Form**

After admission to the master's degree program and the completion of all necessary diagnostic examinations, students should draft and submit a Program of Study form ([http://vpa.syr.edu/uploads/downloads/Program\\_of\\_Study\\_Form.pdf](http://vpa.syr.edu/uploads/downloads/Program_of_Study_Form.pdf)) in consultation with their advisor.

Your Program of Study is a document which details all of the coursework (including transfer credit) required for your degree. Sometime during your first semester, a *tentative* Program of Study should be drawn up with your advisor. Keep a copy to refer to as you prepare to register each semester. A final Program of Study must be submitted to the VPA Office of Research & Graduate Studies at the beginning of your last semester. You cannot be certified unless the signed Program of Study is in your file.

When the Program of Study has been approved, the student must file one copy with the Graduate School Office, give one copy to the advisor, and retain one copy. A maximum of fifteen graduate credit hours completed before the filing of the Program of Study may appear on that program. All course work and degree requirements must be completed within a seven-year period from the first entry into coursework.

**Graduate students in Music Education must complete the School of Education program of study form** (available from 111 Waverly Avenue, Suite 230) during the last semester of their course of study. This form should be filled out in consultation with the Chair of the Music Education Department before being submitted to the School of Education Academic and Student Services Office, 111 Waverly Avenue, Suite 230.

## **Grading**

To be a graduate student in good standing, you must comply with the Graduate Grading Standards, which considers passing grades as A, A-, B+, B, B-, C+, C, and C-. **The D grade is not an option for graduate students.**

The minimum G.P.A. for graduate work is 2.8 in the first 30 credits. Certification for an advanced degree requires a **minimum average of 3.0** for work comprising the program for the degree and a **2.8 average for all credits earned**. For petition and exclusion consult the Academic Rules and Regulations, 43.3. The academic unit may recommend that the Graduate School cancel matriculation if this requirement is not met.

Specific programs in CVPA can require the passing of additional reviews, examinations, and assessments of graduate work for a graduate student to be considered in good standing. Such reviews and assessments can result in continuation without reservations, continuation during a probationary period or termination of student status.

You may retake a course in which you earned a grade of C+, C, C- or F, with the approval of your academic unit and the Graduate School. Graduate courses may be retaken only once. A retaken course replaces the original course on your degree program of study, but both the original course and the retaken course will appear on your transcript and both courses will calculate, unless the original course is flagged.

## **Auditing a Course**

The purpose of auditing a course is to further your knowledge without being held responsible for fulfilling academic requirements for the course. Naturally, you will not receive academic credit for the course. Audited courses appear on grade reports and transcripts with zero credit hours and a grade of AU, which means no academic credit has been earned. Audited courses do not affect your GPA, and they do not count towards hours for graduation.

You need to decide during the schedule adjustment period if you wish to audit a course. You may not rescind your selection to audit after the Add Deadline. You may drop or withdraw from an audited course just as you do from any other course. Full-time students are not charged for auditing. Part-time students pay for audited courses at the regular per-credit-hour tuition rate. Applied music instruction and studio courses offered by CVPA may not be audited. To audit a course, follow the same procedure you would to request the pass/fail option; you need your instructor's signature on the application instead of the stamp required for pass/fail.

## **Independent Study/Experience Credit**

Independent study/experience credit is available to students who wish to explore a special problem or area of study for which a formal course does not exist.

Independent study is usually a research project or academic work guided by a faculty sponsor.

Experience credit is associated with fieldwork or other work experience in your program of study.

The following guidelines apply:

**Experience credit and independent study** courses may be elected for one to six credits, depending on individual arrangements with the participating faculty member. In selected topics courses, students may earn one to three credits. Students are advised to check carefully with their faculty advisors and the dean of their school or college before registering for an [All-University course](#) to be sure that the course will be accepted toward the completion of their degree requirements.

To apply for independent study/experience credit, you need to submit a proposal:

- Pick up a proposal for independent study form in your department's office or in the Office of Student Affairs or download it from <http://www.syr.edu/registrar/forms/index.html>
- Secure the approval of a full-time faculty member who will assist you in planning your work, oversee your progress and grade your final work. Teaching assistants, graduate students and adjunct faculty may not supervise independent study and experience credit projects.
- Write your plan on the Proposal for Independent Study Course form and have it approved by your faculty sponsor, academic advisor and department/program chairperson.
- Return the completed and signed form to the VPA Office of Graduate Student Affairs to get approval from the assistant dean. This needs to be done by the published Add Deadline.
- The signed form serves as your enrollment form for independent study or experience credit. The Office of Student Affairs will forward the approved proposal to the Registrar's Student Records Office, where the course will be added to your schedule.

## **Collaborative Piano Guidelines**

Pianists play an essential role in facilitating performance at music schools. Their skills and services are required for playing in orchestra and wind ensemble concerts; chamber music; special events, and approved instrumental and vocal degree recitals.

Given the dual constraints of an expanding non-pianist student population coupled with severely limited resources for maintaining a collaborative keyboard staff, the School has set priorities for facilitating repertoire preparation at the highest level for upper-division and graduate students, in juries and in performance.

All vocal and instrumental students are responsible for procuring capable pianists for their lessons, juries, and any other performance events. It is advised that students be proactive and plan accordingly, in consultation with their applied teachers. Students are free to choose whomever they wish to engage and all terms should be established upfront with their pianist. Some collaborations may arise with fellow students who may or may not be piano majors. An updated list of recommended SU and Syracuse area pianists will be maintained with the Office Coordinator in Room 301 and on the Keyboard Department's bulletin board outside of Room 310.

The only exception to the above guidelines is that the Setnor School provides support for qualifying upper-division and graduate degree recitals. Graduate performance majors are awarded this support when they are accepted to the school. Undergraduates must pass their performance or performance honors jury (normally at the end of the sophomore year). Collaborative support for this group of students is provided mainly in two ways, as described below.

### **Instrumental Recitals**

#### **Required Graduate and Senior Instrumental Recitals (Performance and Performance Honors)**

- The School of Music will contribute a maximum of \$200 for a qualified accompanist. It is the student's responsibility to engage the pianist him- or herself, negotiating the total fee directly with the contracted pianist, including lessons, rehearsals, pre-recital jury and the performance, with a provision for extra rehearsals.
- Additional hours required of the accompanist are the financial responsibility of the student and are to be paid at an agreed upon rate with the pianist.
- Accompanist information **must** be submitted in order to process payment to your accompanist. Please complete the Recital Accompanist form on the Setnor School of Music Microsite under Music Majors. Payments will not be processed until **after** your recital has been completed.

#### **\*Required Junior Instrumental Recitals (Performance and Performance Honors)**

- The School of Music will contribute a maximum of \$125 for a qualified accompanist. It is the student's responsibility to engage the pianist him- or herself, negotiating the total fee directly with the contracted pianist, including lessons, rehearsals, pre-recital jury and the performance, with a provision for extra rehearsals.
- Additional hours required of the accompanist are the financial responsibility of the student recitalist and are to be paid at a rate agreed upon up front by both parties.

**Accompanist information must be submitted in order to** process payment to your accompanist. Please complete the Recital Accompanist form on the Setnor School of Music Microsite under Music Majors. Payments will not be processed until after your recital has been completed.

### Non-Degree Recitals

- The student is completely responsibly for procuring the services of a pianist of his or her choice.

### Vocal Recitals

#### For Required Junior, Senior, and Graduate Vocal Recitals (Performance and Performance Honors):

- These recitals will be staffed by piano Teaching Assistants (TAs), within definable limits as set out below (see TA guidelines\*). If and when the TA work limits are reached (assuming that the pianist has been well-prepared for lessons and rehearsals) the vocal student will be responsible for compensating the TA for services beyond those initially contracted, at a rate agreed upon by both parties at the beginning of their working relationship.
- Students presenting **required** voice recitals who choose to engage a qualified outside pianist or non-TA student pianist on their own will be responsible for the total fee of such services.

#### Other Accompanying

- Additional hours or services (e.g., convocation, master classes, competitions, travel to off-campus events, etc.) required of the accompanist are the financial responsibility of the voice student *based upon mutual agreement upfront between the voice student and the pianist.*

### Non-Degree Recitals

- As above, the student is completely responsibly for procuring the services of a pianist of his or her choice.

### \*Teaching Assistant Guidelines

Teaching assistantship guidelines are established by Syracuse University and call for a maximum workload of 10 hours per week for a half TA, or 20 hours for a full TA. With this in mind, the following allotments have been established for piano TAs, who will also have some responsibilities supporting the Keyboard area by assisting with piano classes, tests, and other administrative duties:

#### Full Assistantship

- 7 vocal recitals, with a maximum of 4 per semester (with the same terms as half TAs, listed above)
- Staffing of the opera/opera workshop will be considered the equivalent of 2 recitals. The ½ TA who has primary responsibility for the opera workshop may be assigned two *or* three recitals, depending on the needs of the opera during the spring semester.
- This arrangement allows for a maximum of 18 vocal degree recitals per year, although the maximum in the spring semester could be as low as 11 (if there were 2 Full TAs plus one half TA handling the opera workshop) to a high of 15 (if there were 3 half TAs plus one full TA) due to the need to hold any one pianist's load in the spring semester to 4, to ensure adequate progress in his or her own performance program.
- It will be up to the voice area how to allocate the pianists' total available hours and recital accompanying. In consultation with the piano faculty, the voice area may elect to reassign a pianist to a choral ensemble (in exchange for 2 recital credits).

## Summary

- Students with a full assistantship provide up to 7 vocal degree recitals (or equivalent\*) per academic year (with a maximum of 4 in the spring semester). Students with a ½ assistantship provide up to 4 vocal degree recitals (or equivalent\*) per academic year
- \*”Equivalent” refers to other needs of the voice area such as opera workshop, choral ensembles, etc., that may be staffed instead of recitals, at the voice area’s discretion. In consultation with the keyboard faculty, a TA’s load may be adjusted based on recital scheduling and the perceived difficulty of the assignments. (E.g., a ½ TA who plays 3 [shorter] junior recitals by the middle of February, including one that took place in November, may have additional duties assigned vs. another TA who is playing considerably longer programs that are scheduled in March and April.)
- In the event that the voice area does not need the full TA allotment of hours, the TAs may be assigned to play for instrumental recitals or other performance service.

## Collaborative Courtesies

- Efficient communication is essential. Collaborative partners should: exchange e-mail addresses, phone numbers, and basic schedules so that each collaborative partner can plan ahead and avoid scheduling problems; respond immediately to all messages from one’s partner; be professional, courteous and collegial in every circumstance; welcome constructive suggestions for the improvement of the performance as well as the effective management of rehearsals.
- Collaborative partners should inform each other of lessons, rehearsals, and performances *well in advance*, as well as the repertoire for those events. Collaborative partners should enter all appointments agreed upon in a planner immediately, and be punctual for those appointments. If a scheduled appointment must be cancelled, all personnel should be contacted, preferably at least a day in advance.
- Each partner should come to rehearsals and lessons with the music well prepared. No partner should find it necessary to teach another notes and rhythms, unless this part of the relationship is established upfront.
- Copies given to a pianist should be copied or taped back-to-back with holes punched. Two-page pieces should be punched on the inside edge in such a way as to eliminate any need for a page turn. It may be necessary to provide a ring binder for the pianist as well. All copies should be prepared this way; no pianist should be given unprepared loose copies.
- Measure numbers should be marked at the beginning of each line, especially for instrumental music.
- Providing the pianist with recordings of pieces may be very helpful and is encouraged.

## OPERATIONS

### Building Access, Practice Rooms, Lockers

#### 24-Hour Access to Crouse College

Students should use their SUID for access to Crouse College when locked. New students' SUID #s will be entered into the system, enabling the person to use the card reader at the south entrance of the building. For any problems, visit the Operations Office in 301 or e-mail [mjtaylor@syr.edu](mailto:mjtaylor@syr.edu).

#### Practice Room Rules and Regulations

- Practice room use is restricted to students registered for Applied Music lessons for credit in the Setnor School of Music, and non-music majors enrolled in a School of Music ensemble or class. Music Majors will sign for their keys with the operations staff in room 301. Non-music majors, after registering for private lessons, will fill out a form to be turned in to the staff in room 301 to receive the appropriate practice room key. Students should also provide their SUID number so they may be given 24-hour card swipe access to Crouse College. All keys are to be returned at the end of the year by the posted deadline. Failure to do so will result in a \$25 replacement fee.
- Use of most practice rooms is on a first-come, first-served basis. Some of the rooms are sign-up only.
- **SMOKING, EATING AND/OR DRINKING IS STRICTLY PROHIBITED.** Please be sure to turn off the lights, close the windows, and **CLOSE THE DOOR** when you are through. **DO NOT** leave instruments or other valuables in an unattended room. Close any doors that you find open. If you remove chairs, benches, music stands or other equipment from practice rooms, please **RETURN** them when you are finished.
- Rooms are **NOT** to be used for private teaching, except as authorized by the Setnor School of Music Director.
- Any damages or problems must be reported to the Operations Office, Room 301. Problems with pianos should be brought to the attention of the Piano Technician in Room 101.
- If you notice anything suspicious, especially at night, do not hesitate to **CALL SECURITY! Dial 711 or 443-2224 or #78. If you need to contact DPS in an emergency situation, but are unable to make a phone call, e-mail or text the Communications Center at 711@syr.edu.**
- When classrooms are used for individual or small group rehearsals, all of the above policies apply. Students will need to comply with room usage regulations in order to utilize classrooms and rehearsal spaces.
- Please adhere to all noted guidelines – practice room usage may be suspended for violations of the guidelines.

#### Non-music Majors

Music Majors pay a fee for the use of practice rooms which is used for instrument purchase, tuning, and maintenance. Practice rooms are for the exclusive use of music majors, students taking private lessons, and students participating in ensembles or classes within the School of Music. A list of students participating in each major ensemble or class will be provided by the conductor/professor of that ensemble/class to the Assistant Director of Operations by the end of the second week of the semester.

#### Lockers

- Lockers are available for storage of music and instruments for music majors on their primary instrument. Students should check in with the graduate assistant in the Operations Office for assignment of a locker. Space is extremely limited, so additional lockers, or lockers for non-music majors may not be available. Students can request to be placed on a waiting list at [Setnorga@gmail.com](mailto:Setnorga@gmail.com).

## **Student Recitals**

The following procedures are to be followed by all students performing recitals – updated information is available on the website:

1. Arrange a Setnor recital date at the **Recital Lottery** and complete the recital forms on the Setnor School Music website.
2. **TWO MONTHS BEFORE THE RECITAL:**
  - A. Select a recital committee (jury) consisting of:
    1. Your major teacher
    2. Another teacher from your area
    3. A third faculty member from a different area.

NOTE: You may have more than three jurors. All the jurors **MUST** be able to attend the recital.
  - B. Set a pre-recital jury date (no later than 3 weeks before recital). You are responsible for scheduling this with your jurors. You must book room/date/time and arrange for a room key in the Operations office in 301 Crouse with a graduate assistant.
3. **FOUR WEEKS BEFORE THE RECITAL:**
  - A. If you need a harpsichord, you **MUST** arrange for tuning with Bob Lee four weeks in advance and arrange for additional help in your recital.
  - B. Your recital will be listed on the website
4. **THREE WEEKS BEFORE THE RECITAL:**
  - A. Perform a Pre-Recital Jury, bringing with you:
    1. **Student Pre-Recital Jury Form (PRJ)** - <http://setnor-resources.vpa.syr.edu/music-majors/student-pre-recital-jury-form/>
    2. must be signed by the committee at your PRJ!
    3. Four typed copies of your recital program
  - B. After the successful completion of the pre-recital jury:
    1. Return the signed **Student Pre-Recital Jury Form (PRJ)** to Dr. Jill Coggiola in 111B Crouse
    2. Submit the **Student Recital Services Request Form** <http://setnor-resources.vpa.syr.edu/music-majors/student-recital-services-request-form/>
    3. If requesting Audio Amplification, provide a copy of the **Student Recital Services Request Form** with payment to Marie Luther in Room 204 Crouse College.
    4. Schedule Dress Rehearsal; 1 hour is allowed, if available, and arrange for keys with graduate students in room 301 Crouse – this is your responsibility – if you do not make arrangements in advance, you may not be able to access the hall!
5. **TWO WEEKS BEFORE THE RECITAL:**
  - A. You may post a maximum of 10 posters announcing your recital no sooner than 2 weeks before the recital. Posters cannot be placed on glass or in classrooms, elevator, restrooms or offices (they will be removed). They may only be posted on bulletin boards and lockers. Please remove them immediately afterward or they may be removed and discarded.
  - B. Email program template to Michelle Taylor at [mjtaylor@syr.edu](mailto:mjtaylor@syr.edu) – if not received on time, programs cannot be produced by the office and student will have to provide on their own.

**ALL FORMS MUST BE SUBMITTED ON TIME**

### **Building and Auditorium Use Policies and Contract**

- Smoking is not permitted in the building. Food or drink is not permitted in the auditorium.
- No flash photography or movement of photographers or videographers will be allowed while music is being performed.
- Receptions must be scheduled at least three weeks prior to the performance. No alcohol is allowed at Setnor School of Music functions. All leftover food and trash must be taken to the dumpsters, outside of the building immediately following your reception.
- Equipment (stands, chairs, etc.) used for ensemble concerts must be returned to their original place (storage, backstage, Room 400 or similar) immediately following the concert.

### **The School will provide**

- Two work study students as Performance Managers for each performance. They will arrive one hour before the performance to unlock the auditorium and Room 308 (if a reception has been booked), unplug and uncover the piano, set up the stage\*, discuss lighting with the performer, set out programs, etc.
- During the performance, one performance manager will be at the audience entrance for the concert/recital. If additional personnel are needed, it is the performer's responsibility to make the necessary arrangements at their own expense.
- One performance manager will be at the backstage entrance to the auditorium to set the lights, let performers into the auditorium, and perform light stage crew work (moving a few chairs or stands or repositioning/sticking the piano). If your event requires a more involved stage set up than that which one person can provide, or if a page turner is needed, it is the performer's responsibility to arrange for this at their own expense. The performance managers **cannot** turn pages
- After the performance, the performance managers will collect any leftover programs, close windows, plug in and cover the piano, turn off the lights and lock up the auditorium. They will wait until the end of the reception (if one has been booked) and then close the windows, shut off the lights and lock the doors
- The performance managers are not responsible for the removal of trash. If trash is found in the building after an event, the performer or director (in the case of a class performance) of that event will be charged to have the garbage removed, and for any damage that may have happened as a result of that garbage. Reminder: They performance managers will NOT throw out your trash.
- These are the only services we can provide. Audio amplification cannot be set up by performance managers.
- No service or stage crew is provided for dress rehearsals. You must set this up yourself – please remember to put everything back in place and plug in piano.
- Failure to adhere to rules and deadlines will result in loss of accessibility and services.

\*If stage set up requires any of the following, you as the performer will be responsible for the set up and tear down

- more than 15 chairs and stands
- a harp
- more than 3 percussion instruments – use of percussion equipment must be approved in advance by Professor Bull
- if your recital requires multiple pianos or a harpsichord, a third performance manager may be provided as long as it is marked on the Technical Services Request Form and that form is handed in on time.

## DEGREE PROGRAMS

For information on requirements for MM degree programs in **Composition, Conducting, Performance, Voice Pedagogy, and the MA Audio Arts** please visit the **College of Visual and Performing Arts** page on the Graduate Course Catalog website at the link below:

<http://coursecatalog.syr.edu/content.php?catoid=12&navoid=1549>

Once you have arrived to this page, scroll all the way to the bottom in order to locate the links for each of the Setnor School of Music MM degrees.

\* \* \* \* \*

For information on requirements for MM and MS degree programs in **Music Education** please visit the **School of Education** page on the Graduate Course Catalog website at the link below:

[http://coursecatalog.syr.edu/content.php?catoid=4&navoid=340#Graduate\\_Education](http://coursecatalog.syr.edu/content.php?catoid=4&navoid=340#Graduate_Education)

Once you have arrived to this page, scroll all the way to the bottom in order to locate the links for each of the Music Education MM and MS degrees.

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## TERMINAL REQUIREMENTS

### Master's Thesis in Music Education

The content of the thesis should clearly state the following:

- Statement of the problem or definition of the topic which is the subject of the thesis;
- Examination or review of previous research or related literature;
- Description of the purpose of the thesis including questions and/or hypotheses which will be explored by the writer;
- Methods/procedures by which information contained in the thesis was gathered.

The format of the thesis must be consistent. One style manual should be used. Students writing an experimental or descriptive thesis will use the current edition of the publication manual of the American Psychological Association. Students, in consultation with their thesis advisor, should request other pertinent information from the Graduate School office before submitting a final draft.

The student is cautioned to work closely with their thesis advisor and program advisor in preparation of the thesis. It is advisable to seek help from the committee members when problems in style or content arise. At a time determined by the thesis advisor, a prospectus or rough draft of the thesis will be circulated to the student's committee (three members of the faculty, including the program advisor). Committee suggestions for the final draft should be assimilated prior to the oral defense.

Final decisions regarding the content of the thesis are made by the thesis advisor.

Copies of the thesis should be provided for the thesis advisor and members of the thesis committee. Other copies may be required for the library and/or the Graduate School. The student should also make a copy for personal use.

#### Style Manuals

Publication Manual of the American Psychological Association, Sixth Edition. Washington, D.C.: American Psychological Association, Inc., 2009.

Turabian, Kate L. A Manual for Writers of Term Papers, Theses, and Dissertations, 7th ed. Chicago: University of Chicago Press, 2007.

**Oral Defense of Thesis:** It is the student's responsibility to make arrangements for the oral examination, after consultation with the advisor. The panel for the oral examination will be the student's thesis committee. The student should prepare a thirty-minute presentation summarizing the content of the thesis. The presentation may be made as a public presentation. This presentation will be followed by an oral examination defense of the thesis with the committee only. Once consent has been reached by the committee members on the acceptance of the completed thesis, the Department Chair is responsible for filing the completion of thesis form and submitting it to the appropriate academic advisor in 270 Huntington Hall.

## **Master's Degree Comprehensive Examination Guide** **For Music Education Students**

Graduate music education students who do not write a thesis are required to complete written and oral comprehensive examinations. The comprehensive exams demonstrate to the faculty that the student has a scholarly and sophisticated understanding of the content of the degree program. The timeline is as follows:

### **Beginning of final semester of classes**

- Pick the examination committee in consultation with the Department Chair. It should consist of:
  - The Department Chair
  - Another music education faculty member (preferably someone with whom you have studied).
  - One other School of Music or School of Education faculty member (again, someone with whom you have studied).
- Schedule the actual times of the exam. The written exam requires three weeks of your time. The oral exam (if requested by your committee) takes place at least five days after the written exam, and generally lasts about an hour.
  - Remember that faculty schedules can be difficult to coordinate; while scheduling the written exam time will be relatively easy, the oral portion of the exam requires the full committee to meet together with you, and it may require some effort to find a mutually agreeable time.
- After securing the members of the committee, the student should discuss possible question areas with each committee member. Committee members are then responsible for providing the student two questions each (for a total of 6 questions for the student) via the Department Chair two days prior to the start date specified.

### **One week before the written examination**

- Remind the committee members that their questions are due via e-mail to the Department Chair two days prior to the actual exam start date.

### **The 3 weeks of the written examination**

- You will receive all six questions and exam instructions from the Department Chair via e-mail which will signify the start of the examination process. Once the student answers all six questions, they should return **three typed copies of both questions and answers** to the Department Chair's office by the date and time specified within the exam instructions. All aspects of the exam answers must be formatted in APA or Turabian Style.

### **3 days after the written answers were submitted**

- Check with the Program Chair to see if committee members have read the answers and are willing to proceed with the oral examination. Committee members may ask for questions to be re-written prior to the oral examination. If this happens, the oral examination may need to be re-scheduled.

## **The oral examination**

The oral examination takes place at least five days after the written answers have been submitted and generally lasts about an hour. Questions for the oral examination are based upon the written answers and previous course work or experiences. After the oral examination, the committee may:

- Require the entire comprehensive exam process be repeated with new questions. The student may elect to use the same committee, or may choose a new committee.
- Require that the written and/or oral portions of the exam be repeated with the same questions.
- Require that the answers to certain questions be re-written. The committee will decide a deadline, as well as which committee member(s) will need to approve the new answer(s).
- Require that the oral portion of the exam be repeated for either some questions, or all questions. The committee may determine which committee member(s) will be present at the new oral examination.
- Based on the quality of the student's answers, will choose to pass the student and not hold the oral portion of the comprehensive examination.
- Upon unanimous consent, assign a grade of pass or fail to the examination. Once consent has been reached by the committee members, the Department Chair is responsible for filing the completion of exam form and submitting it to the appropriate academic advisor in 270 Huntington Hall.

## **Master's Degree Comprehensive Examinations – Student's Guide**

### **For Composition, Conducting, Performance, and Voice Pedagogy Students**

Graduate students who do not write a thesis are required to complete written and oral comprehensive examinations. The comprehensive exams demonstrate to the faculty that the student has a scholarly and sophisticated understanding of the content of the degree program. These exams can be very stressful. Faculty members who serve on examination committees must set aside the appropriate time so that these procedures are followed. The timeline is as follows:

#### **Beginning of final semester of classes**

- Pick the examination committee. It should consist of:
  - Your major teacher, or the Department Chair
  - Another faculty member from your area of specialization (preferably someone with whom you have studied).
  - One other School of Music or Department of Art and Music Histories faculty member (again, someone with whom you have studied).
  
- Schedule the actual times of the exam. The written exam requires three days of your time. The oral exam takes place at least five days after the written exam, and generally lasts about an hour.
  - Schedule the exams **AFTER** your final recital (if applicable).
  - Schedule the exam at least two months in the future to allow you adequate time to study.
  - Remember that faculty schedules can be difficult to coordinate; while scheduling the written exam will be relatively easy, the oral portion of the exam requires the full committee to meet together with you, and it may require some effort to find a mutually agreeable time.
  
- After providing a list of courses taken to each committee member, the student should discuss the possible question areas in general terms with each committee member. The faculty will provide specific questions at the actual exam. (An example of a general question would be: “What were the principle developments in woodwind construction in the nineteenth century?” You have two months to study this information. At the actual written exam, the faculty might specifically ask, “What significant changes happened in flute construction between 1820 and 1860?”) Each committee member is responsible for two questions (for a total of 6 questions) and committee members may want to discuss the questions with the other two committee members. Remember that questions may:
  - pertain to the content of your degree recitals, course work, and general experiences.
  - require you to study areas of importance which have not been covered in the curricula.

#### **One week before the written examination**

- Remind the committee members that their questions are due to your Department Chair two days prior to the actual exam. Confirm the times for the oral exam with each committee member.

#### **The 3 days of the written examination**

- Pick up your examination from your Department Chair. You should return **three typed copies of both questions and answers** to your Department Chair within 72 hours. References and footnotes must be documented in APA, Turabian, or Chicago Manual of Style.

### **3 days after the written examination**

- Check with each committee member after they have read the responses to see if they are willing to proceed with the oral examination. Committee members may ask for questions to be re-written prior to the oral examination. If this happens, the oral examination may need to be re-scheduled.

### **The oral examination**

The oral examination takes place at least five days after the written examination has been submitted, and generally lasts about an hour. Students should be sure to bring the correct form, available in Rm. 215, which committee members will sign once the comprehensive examination has been passed. Questions for the oral examination are based upon the written answers and previous course work. After the oral examination, the committee may:

- Require the entire Comprehensive Exams be repeated with new questions. The student may elect to use the same committee, or may choose a new committee. In this case, the two month preparation time for the exam may be shortened upon the mutual consent of the student and the committee.
- Require that the written and/or oral portions of the exam be repeated with the same questions.
- Require that the answers to certain questions be re-written. The committee will decide a deadline, as well as which committee member(s) will need to approve the new answer(s).
- Require that the oral portion of the exam be repeated for either some questions, or all questions. The committee may determine which committee member(s) will be present at the new oral examination.

Upon unanimous consent, assign a grade of pass or fail to the examination. It is important that the correct form, available in the packet you will receive in early February regarding Comprehensive Exam requirements, be signed by all committee members and filed with the Assistant Director for Academic Affairs, Dr. Jill Coggiola, Room 111B.