COURSE DESCRIPTION:

All honors scholars must engage in a significant honors capstone research project, which is larger and more challenging than that provided by the usual independent study or discipline-specific capstone. This project will ordinarily begin in the first term of the junior year. These or projects may take a variety of forms. They may include experimental research, descriptive research, an art show, a film, a musical composition, a play, a major recital, etc. Projects that are primarily creative in nature must be accompanied by a supporting paper which gives background and/or sets the context for the project. Honors scholars must complete a minimum of 8 credits of honors capstone research, usually during the course of their junior and senior years.

Specific to this capstone: Lisa performs a major piano recital from memory accompanied by an extended paper that includes additional research beyond the traditional requirement. Her research will include examination of original music manuscripts or facsimiles to compare them with currently available editions for accuracy. Examining original manuscripts goes beyond the usual analysis of the music and requires additional time investment to complete. To complete the analysis, she is listening to several performancesRecordings to determine stylistic characteristics.

ASSIGNMENTS:

Topic selection and Honors Board Organization:

The Honors Scholar must prepare for the honors project by selecting a faculty adviser from his/her discipline. By Fall Break of the Junior year, the Honors Scholar must decide upon a thesis and project topic and organize an Honors Board.

Selecting a Faculty Adviser

The Honors Scholar and the prospective adviser should consider their mutual desire to undertake the project, the expertise of the adviser, and the overall work load of the adviser. (NOTE: Some disciplines may encourage or require that the adviser be selected earlier than the deadline, even as early as the end of the first year. Other disciplines assign advisers for the Honors Scholar. Each Honors Scholar should check with the Discipline Coordinator or Division Chair to learn the current policy.)

Determining a General Project Topic

The Honors Scholar might think first about a sub-discipline within a major and then focus on a general area of interest. For example, a molecular biology major might consider the sub-discipline immunology and then select the “circadian rhythm of immune responses” as an area of interest. The project must be creative/original and workable.

Organizing an Honors Board
The Honors Board consists of three persons whose collective responsibility is to guide and evaluate the Honors Scholar throughout the project. Along with the Honors Adviser, the Honors Scholar will select two faculty members for the Honors Board.

Honor Boards are authorized to make decisions if two or more members are present.

No more than two members of the Board may be from the same discipline. Additionally, the Board for interdisciplinary programs must include at least one member who is not in the discipline that sponsors the major (e.g., environmental science major is sponsored by biology, chemistry, mathematics/computer science, and physics; one Board member must be from a discipline other than those listed above). The Honors Program Director will review and advise on the composition of each board.

**FORMAL PROPOSAL**

By April 29 of the Junior year, the Honors Scholar must have completed a formal proposal, submitted it to the Honors board and Division Chair and have received approval by the Division Chair and the Honors Adviser. Please note that revisions to this proposal are to be expected and that written drafts of the proposal should be submitted prior to April 29. As will all honors-level work, the proposal must be well-articulated and well-written. The Honors Scholar should attend to proper grammar and appropriate organization, and the proposal should be free of errors. It should follow a form that is acceptable within the discipline; at the same time, it should be readable by a general audience.

The proposal must include:

- A cover page with the title of the project, the Scholar’s name and major, the adviser’s name, and the date;
- A topic statement that describes the objective(s), the rationale for undertaking the project, and its scholarly significance;
- A literature review with a bibliography or a literature cited section’
- A discussion of methodology;
- A description of any research instruments (questionnaires, etc.).

Students will write a comprehensive capstone document (analyses of all pieces on recital), prepare program notes, prepare language translations (where appropriate), and pass a Recital Hearing by the faculty. Students performing Capstone Recital within three weeks of the end-of-semester jury will be exempt from performing the jury, except that they must perform their independently prepared piece for the jury.

**Course Outcomes. By the end of this course, students will be able to:**

- Review historical, biographical, theoretical, and analytical scholarship for inclusion in their thesis paper
- Incorporate historical, biographical, theoretical, and analytical scholarship into a thesis paper
- Based on existing scholarship, develop their own historical, analytical, and stylistic interpretations of the music and composers they are studying
- Write an in-depth scholarly thesis paper based on existing research that contributes original insights about the music being studied
Organizational Issues:

1. **Scheduling**: All Capstone Recital Hearings and Capstone Recitals will be scheduled through the School of Music secretary. Students must be sure that all people involved in the recital process (private teacher, accompanist, assisting musicians, and people scheduling the use of the recital venue) have committed to the chosen dates prior to scheduling. This entire process should be completed at the start of the semester of the Capstone Recital.

2. **Role of Capstone Adviser and Studio Teacher**: Although students are expected to work closely with their private teachers, students must submit all materials (typed Recital Hearing program, typed Publicity Release, typed Recital program, typed Document, etc.) directly to the Capstone Advisor (i.e., the faculty member assigned to teach the Capstone course). The private teacher will supervise the student’s choice of music to be performed and the musical preparation of the recital. Before the Document is submitted for final acceptance to the Capstone Advisor, the student may submit a copy of the Document to the private teacher for optional feedback.

3. **Final Document Information**: The final Document will be retained in the departmental electronic archives for a period of ten years. The Document may be made available to accreditation teams, as well as to students preparing similar Documents in future years.

4. **Components of Music Capstone**: The Music Capstone will consist of the following: the printed recital hearing program and the resubmitted recital program (with corrections and/or changes as indicated by the faculty present at the hearing), the recital hearing, the recital PR materials, the actual public recital, and the Capstone document.

5. **Grading**:

   a. **Capstone Document** (includes meeting of all deadlines of preparation)
      Components: total 55%
      - Music turned in with measure numbers and recordings
      - Outline
      - Annotated Bibliography
      - Analyses of pieces to be performed
      - Progress grade
      - First draft of entire document
      - Completed final document

   b. **Recital Hearing**  40%
c. **Printed Program** (incl. both recital hearing program and resubmitted recital program) 5%

**Grading Scale:**

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

The Capstone Advisor will check for completeness and will assess (i.e., grade) the quality of all printed materials. The course grade, a composite of the Document, Recital, Printed Program, and PR Packet grades, will be awarded and submitted to the Registrar’s Office by the Capstone Advisor.

**Music Capstone Document.**

The grade is given by the Capstone Advisor (i.e., the faculty member of record for MUS-601 or 602).

1. For each piece performed on the senior recital, the student should discuss:
   a. Composer’s biography
   b. Style period
   c. Genre
   d. Where piece fits in the composer’s output
2. The body of this document should be between 20 and 25 pages. Additionally, an introduction and a bibliography must be included as additions to the body of the document. The student should follow the *Chicago Manual of Style*, which is the form normally followed by the American Musicological Society for formal papers in music.

3. The paper must have an introduction (titled “Introduction,” “Preface” or “Foreword”), which should include a discussion of the rationale for selecting each piece performed as well as the rationale for establishing the order of performance of the pieces selected. Additionally, the introduction is the place to include personal remarks (comments of thanks to teachers or parents, etc.) if the student desires to include remarks of this type anywhere in the paper. The introduction may be written in first person singular, but the body of the document must be written in third person.

4. The document is intended to be a scholarly paper; the student must follow the rules of proper English grammar and the approved writing style and form. It should be footnoted (endnotes and/or parenthetical citations are not acceptable for Capstone documents in the School of Music) when and where necessary. The paper will be graded on both content and structure/writing style. Generally speaking, the writer is not to refer to him/herself in the body of the paper. However, reference to self can be made in the introduction. Exceptions to this rule are possible, but always in the third person.

5. One method of organizing the entire paper (for singers) would be to allow approximately 2-3 printed pages for each recital selection. Another method (for pianists and instrumentalists) would be to allow 6 to 8 pages for each selection, with discussion centering on how each piece utilized the instrument, problems encountered in preparing the music, special techniques required to perform, analysis of the work, etc. (see list above).

6. It is expected that the student will include musical examples for each piece. These examples must be either prepared using *Sibelius* (or *Finale*, or similar type) music printing software, or scanned into the computer. In either case, the final output must be “inserted” (or “imbedded”) into the electronic document prior to printing, so that the printed document will have professional quality musical examples. (*Sibelius* is the official music printing software used in the School of Music digital lab.)
7. A copy of the official cover page of the paper may be obtained from the Capstone Advisor. The private teacher may sign the cover page of the completed document; however, this is optional. The Capstone Advisor must sign it, as the grader and the person who works most closely with the student in the document’s preparation.

Music Capstone Recital.

The grade given for the recital is an average of the individual grades given by the School of Music faculty members present at the recital hearing. Therefore it is imperative that each evaluator award a grade based on 100%. Since the Recital Hearing is worth 40%, the Capstone Advisor must have a number by which to multiply 40%. The public recital is not graded and faculty members, all of whom have outside of the college obligations during weekends and evenings, are not required to attend.

1. Preliminary Plans. The student, in conjunction with the private teacher and accompanist should select a date for the recital at least four months in advance. The Capstone Advisor will schedule recitals on the college calendar and will direct the School of Music secretary to reserve Orr Auditorium or Wallace Chapel.

2. Choice of music must be approved by the private teacher early in the process.

3. The printed program must be approved by the Capstone Advisor before it is presented to the School of Music secretary. When presented to the secretary, it must be in two forms -- electronic as well as typed.

C. Printed Program.

All programs should be uniform in format. A sample program is available upon request.

1. The printed program should be the size of a full 8-1/2 X 11 sheet of typing paper, folded so that its presentation size is 5-1/2 X 8-1/2 inches, with 4 face pages.

2. The program should be Times New Roman font throughout.

Follow the instructions on the next page exactly as written. If you are doing a combined recital or are including many extra performers on your program, some adjustment may have to be made in font size to accommodate all of the names. Discuss this with your Capstone Advisor.

The first face page – i.e., the front cover.

a. The Heading. On the first page face (i.e., the cover) the heading should be five lines total, with each line of the heading centered. In the example below, use either W. Charles Wallace Memorial Chapel or William W. Orr Auditorium. Also use the correct date. Notice that the instrument is not included in the title. Neither is the word “Senior.”
b. **The Footer.** At the bottom of the cover page, in 12 point non-Bold type, should be the two sentences which follow. Use the correct degree and major titles. Also supply the student’s last name for the Yyyyy and the teacher’s full name for the Zzzzzz in the second statement. Use either “Ms.,” “Miss,” or “Mr.” for the student’s title, as appropriate and as preferred by the individual. Likewise, use either “Ms.,” “Miss,” “Mr.,” or “Dr.” for the teacher’s title, as appropriate and as preferred by the individual. Also use periods as indicated.

This recital is in partial fulfillment of the requirements for the Bachelor of Music/Arts/Science degree with a major in Xxxxxxxx.

Ms./Miss/Mr. Yyyyyy is from the studio of Miss/Ms./Mrs./Mr./Dr. Zzzzzzz.

(Use the title that the private teacher prefers – ask him or her in order to be correct.)

In the event of a joint recital, be creative, but keep in the same general format as above.

c. **The Performer(s).** Between the header and footer of page 1 should be the name of the student performer(s) in 20 point **Bold** type, followed by no punctuation. The instrument (e.g., *soprano*, *trumpet*, *piano*, etc.) will follow immediately on the next line, in all **small case letters**, also 20 point, but non-Bold type.

d. **The Accompanist and/or Assisting Performers.** Skip two blank lines, then type the name of the accompanist or assisting performer, again in 20 point **Bold** type, without punctuation. The instrument (e.g., *piano*) will follow immediately on the next line, in all **small case letters**, also 20 point, but non-Bold type.

e. **The Mansell Piano.** If this recital will use the Mansell Piano (i.e., the newer 9-foot Steinway grand piano in Orr Auditorium), then the following statement, centered, in 16 point **Bold** type, must be included after the name(s) of the performer(s) but before the information included in item b above.
the second and third face pages – *i.e.*, the inside two pages.

a. Generally, the page on the left will be devoted to biographical information about the performers, and the page on the right will be devoted to the program. The titles of these two pages should be the single words: **Biography** (or **Biographies**) and **Program**. Both entries should be centered in 18 pt. **Bold** type. Remember, the entire program is to be in *Times New Roman* font.

b. With the exception of the names of the persons being referenced in each paragraph, all information on the **Biographies** page should be in 10 point non-Bold type. The names of the performers referenced should be listed first in each paragraph and be in 10 point **Bold** type.

c. The **Program** page will have titles of pieces and movements to the left, and names of composers, dates, and arrangers to the right, as follows.

1. Titles will be italicized in 12 pt. **Bold** type, except as noted below.

2. If the title is a smaller part of a larger work (such as a movement from a symphony, or an aria from an opera, a song from a musical or a song cycle, or a single piano piece from a larger cycle, *etc.*), then both the title of the smaller part and the title of the larger work must be included, with the title of the smaller part placed in quotation marks, and the title of the larger work placed in italics.

3. When listing movements under the title of a larger work, the movements should generally be without Roman Numerals, one under the other, all of them indented 5 spaces. Roman Numerals may be used when one or more of the movements are being omitted.

4. Hugging the right hand margin, the composer’s name will be printed in its complete form (*i.e.*, no initials), in 12 pt. non-Bold type. Immediately under the composer’s name, again hugging the right hand margin, will be the birth and death year of the composer, separated by a single hyphen (no spaces) and placed in parentheses, in 10 pt. non-Bold type. When a composer’s name is given a 2nd or later time, only the last name, without dates, will be used.

5. When an arranger (orchestrator, transcriber, *etc.*) is given, that person’s name will be printed, again hugging the right hand margin, immediately below the composer’s dates, with the abbreviation “arr.” introducing the person’s name. Arrangers’ dates are never printed. Neither or names of librettists or authors of song texts printed.

6. When sharing a recital, the names of individual performers may be inserted following an entry or group of entries. In such a case, use title and last name only, centered, in 12 pt. non-Bold type.
7. At the bottom of the **Program** page the following statement should be inserted, in 8 pt. non-Bold type.

Please turn off all pagers, cellular phones, and watch alarms upon entering the auditorium. Flash photography is distracting to the performers and is therefore prohibited. The making of video or audio recordings should be only with express, advance permission of the performer(s). It is requested that audience members enter and depart the auditorium between pieces rather than during pieces.

Examples:

*Prelude and Fugue XXI, BWV 866*  
Johann Sebastian Bach  
(1685-1750)

*Sonata in A Minor, K. 310*  
Wolfgang Amadeus Mozart

I. Allegro maestoso  
(1756-1791)

“Ach, ich fuhl’s”  
Mozart

from *Die Zauberflöte*

**The fourth face page – *i.e.*, the outside back cover – the list of upcoming events.**

1. This page is for the use of the School of Music to list upcoming events. The School of Music secretary will prepare this list and attach it electronically to the program.

2. However, in the event of a Program page which covers two pages, the fourth face page will contain the Biographies of the Performer(s) instead of the list of upcoming events.

**Text Translations – extra pages to be inserted in the program.**

Text Translations will be prepared for all vocal performances. These will be presented in two columns: the original language on the left and the English translation on the right. The name of the translator (or the source of the translation) must be included at the bottom of each entry.

**Program Notes** – Generally, program notes will not be used for Capstone Recitals, but are definitely required for Junior Recitals.

**D. Music PR Packet.**

1. The student should send a copy of the program and the publicity release to the college’s publicity department (specifically to the Communications Services Office) for external publicity, *but not before the*
**successful completion of the Faculty Hearing.** That office will also like to have the name and address of the newspapers that serve the student’s home address.

2. The student should send a second copy of the program and particulars to the Editor of the *Holcad* and to the Program Director of WWNW, **but not before the successful completion of the Faculty Hearing.** (Include a brief note to the Program Director of WWNW, requesting that the station do a PSA (Public Service Announcement).

3. The student should make posters and distribute on campus bulletin boards, **but not before the successful completion of the Faculty Hearing.**

**Formal Paper**

Imagine your reader to be another college student who has a background in music similar to your own, and to whom you wish to inform of your findings.

This is to be a formal paper, and should include a title page, footnotes (or endnotes, your choice), and a bibliography. You must document sources, including the textbook for this course, should it be used. While only the final paper is to be turned in and graded, the student is encouraged to prepare and work from an outline and to prepare a rough draft, both of which may be presented to the professor for guidance.

**Guidelines for grading written assignments:**

**Expected length of paper:** 20-25 pages with no fewer than 10 sources. Most papers are longer than the minimum length.

1. Use *Chicago Manual of Style* form for footnotes and bibliography.
2. Must have a thesis: What is your argument?
3. Do not use dangling prepositions.
4. Keep the tense of verbs the same.
5. Make tense of nouns agree with tense of verbs.
6. Something is based “on” something else, not “off” of it.
7. Generally, a closing of quotation marks follows the punctuation if present, not the other way around.
8. Generally, the footnote number follows the punctuation, not the other way around.
9. There is never a space before a footnote number in the body of the paper. There will generally be a space after a footnote number.
10. Redundant (no rambling on).
11. Choice of wrong word
12. No incomplete sentences or misspellings. (Use spell check and proof read your paper.)

Other guidelines for grading: deduction points
• 1% for each misspelled word
• 5% for non-sentence or poor sentence structure
• 1% for incorrect punctuation
• 2% for using wrong word (by definition)
• 2% for poor grammar (matching tenses, etc.)
• 5% unorganized content per section or paragraph

Summary of Capstone meetings and Deadlines

DEADLINE DATES FOR CAPSTONE PAPERS IN MUSIC

Students will receive periodic grades on the quality and the completeness of all work submitted. These grades will be taken into consideration when the final grade is formulated. All group meetings will take place on TBA. (If schedules permit: Group meets every week for assignments and to share their work with the other students.) The weekly assignments listed below are only guidelines.

Week One:

• Select the dates for the recital and recital hearing
• Receive semester assignments from the Capstone Advisor
• Introduction to resources in music research
• How to start researching
• Start accumulating possible sources which will be discussed in the annotated bibliography

Week Two:

• DUE: Students must provide copies of their recital music with all measures completely numbered; include a link to a digital recording. This is a graded assignment.

Week Three:

• Submit rough draft of printed program, timings of each selection, timing of the entire program
• Submit a rough draft of publicity release. A grade will be given following this deadline.
• Begin a rough outline of paper

Week Four:

• Submit a rough draft of the Outline for the entire Capstone paper.
• The rough draft of the Outline must show extensive thought into the organization and depth of study in which the student is intending to engage.
• It will not suffice to simply use the “boilerplate” which is given on page 2 of this Syllabus.
• Bring questions about annotated bibliography
• A grade will be given following this deadline.
Week Five:

- Annotated bibliography DUE
- All inter-library loan requests should be turned in by the end of this week
- Discussion of how to approach the analyses of pieces

Week Six:

- Draft of approximately one-quarter of the analyses of pieces should be complete and brought to the meeting time.
- Submit draft of the Bibliography (complete with annotations) and translations of all vocal works in a language other than English.
- The Bibliography must include all printed books and major encyclopedia articles which address the lives of the composers you are performing, and must include periodical articles and music dissertations, and selected internet articles (do not limit yourself to internet articles ONLY) which directly address the specific works you are performing. *Wikipedia is not an acceptable source for your paper.*
- A grade will be given following this deadline.

Week Seven:

- Draft of approximately half of the analyses of pieces should be complete and brought to the meeting time.

Week Eight:

- Submit analyses of approximately three-quarters of the pieces you are performing.
- A grade will be given following this deadline.

Week Nine:

- Analyses of all the pieces DUE
- Bring questions about how to write about historical and performance/technical issues portions of the Capstone document.

Week Ten:

- Draft of roughly one-third of the entire document should be complete and brought to the meeting time

Week Eleven:

- Draft of roughly two-thirds of the entire document should be complete and brought to the meeting time.
Week Twelve:

- First draft of entire document DUE

Submit 1st draft of entire document, complete with music analyses and examples, footnotes, bibliography, printed program, and translations (if applicable). (A paper without any one of (1) music analyses, (2) music examples, (3) footnotes and (4) bibliography will not be accepted and will be counted as late.) Music examples may be in hand writing at this point in the preparation, but they must be present and be referenced in the text of the paper. It must be clear to the reader what the writer is trying to show in the music examples.

Week thirteen:

- Bring any question about comment on rough draft.
- Bring preliminary corrections of problems on rough draft. This is your last chance to receive feedback on corrections before turning in the final document unless you choose to see me during office hours in Week 14.

Week Fifteen:

- Complete documents due. No exceptions. This must include all of the above, plus (1) cover sheet, (2) clean copy of the printed program, and (3) translations, if applicable. It is expected that students may meet frequently with faculty adviser between these last two deadlines, if necessary, in order to get complete documents ready for this final submission. The documents will not be returned to students for further corrections after this deadline.

The complete document includes:

Cover Page – to be supplied by Dr. Nancy Zipay DeSalvo

Printed Program, including biographical info. about performers

Translations (of all songs in a language other than English) -- side by side, orig. language and English

Narrative, with Musical Examples and Footnotes

Bibliography, in final form with annotations
### Grading Rubric for the writing assignment

<table>
<thead>
<tr>
<th>Grade</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
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<tr>
<td><strong>Ideas</strong></td>
<td><strong>Excels in responding to assignment.</strong> Interesting, sophistication of thought. Clearly communicated. Understands and critically evaluates its sources.</td>
<td>A solid paper, responding appropriately to assignment. Attempts to define terms, not always successfully. Shows careful reading of sources but may not evaluate them critically.</td>
<td>Adequate but weaker and less effective, possibly responding less well to assignment. Usually does not acknowledge other views. If it defines terms, often depends on dictionary definitions.</td>
<td>Does not have a clear central idea or does not respond appropriately to the assignment. Paper may misunderstand sources.</td>
<td>Does not respond to the assignment, lacks a thesis or central idea, and may neglect to use sources where necessary.</td>
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<tr>
<td><strong>Organization Coherence</strong></td>
<td>Uses a logical structure appropriate to paper’s subject, purpose, audience, and thesis. It guides the reader through the chain of reasoning or progression of ideas.</td>
<td>Shows a logical progression of ideas and uses fairly sophisticated transitional devices. Some logical links may be faulty but each paragraph clearly relates to paper’s central idea.</td>
<td>May list ideas or arrange them randomly rather than using any evident logical structure. Paragraphs have topic sentences but may be overly general and sentences within paragraphs may lack coherence.</td>
<td>May have random organization, lacking internal paragraph coherence and using few or inappropriate transitions. Lack of topic sentences or main ideas.</td>
<td>No appreciable organization, lacks transitions and coherence.</td>
</tr>
<tr>
<td><strong>Support</strong></td>
<td>Uses evidence appropriately and effectively, providing sufficient evidence and explanation to convince.</td>
<td>Begins to offer reasons to support its points, perhaps using varied kinds of evidence. Begins to interprets the</td>
<td>Often uses generalizations to support its points. May use examples, but they may be obvious or not relevant. Often depends</td>
<td>Depends on clichés or overgeneralizations for support, or offers little evidence of any kind.</td>
<td>Uses irrelevant details or lacks supporting evidence entirely. May be unduly brief.</td>
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<tr>
<td>Style</td>
<td>Chooses words for their precise meaning and uses an appropriate level of specificity. Sentence style fits paper’s audience and purpose. Sentences are varied, yet clearly structured and carefully focused, not long and rambling.</td>
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<td>Generally uses words accurately and effectively, but may sometimes be too general. Sentences generally clear, well structured, and focused.</td>
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<td></td>
<td>Uses relatively vague and general words, may use some inappropriate language. Sentence structure generally correct, but sentences may be wordy, unfocused, repetitive, or confusing.</td>
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<td>May be too vague and abstract, or very personal and specific. Usually contains several awkward or ungrammatical sentences.</td>
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<td></td>
<td>Usually contains many awkward sentences, misuses words, employs inappropriate language.</td>
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</table>

<table>
<thead>
<tr>
<th>Mechanics</th>
<th>Almost entirely free of spelling, punctuation, and grammatical errors.</th>
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<td>May contain a few errors, which may annoy the reader but not impede understanding.</td>
</tr>
<tr>
<td></td>
<td>Usually contains several mechanical errors, which may temporarily confuse the reader but not impede the overall understanding.</td>
</tr>
<tr>
<td></td>
<td>Usually contains either many mechanical errors or a few important errors that block the reader’s understanding and ability to see connections between thoughts.</td>
</tr>
<tr>
<td></td>
<td>Usually contains so many mechanical errors that it is impossible for the reader to follow the thinking from sentence to sentence.</td>
</tr>
</tbody>
</table>

Other guidelines for grading: deduction points
• 1% for each misspelled word
• 5% for non-sentence or poor sentence structure
• 1% for incorrect punctuation
• 2% for using wrong word (by definition)
• 2% for poor grammar (matching tenses, etc.)
• 5% unorganized content per section or paragraph