MUMH 5010.02: Introduction to Research in Music, Spring 2019

Prof. Rebecca Dowd Geoffroy-Schwinden

Class Time: M/W/F, 10–10:50 am

Class Location: Willis Library 429

Office Hours: Music 314, M 1:30–3pm, and by appointment

E-mail address: Rebecca.Geoffroy-Schwinden@unt.edu

Music is a diverse discipline that encompasses a variety of subfields, concentrations, and approaches. This course will demonstrate the design and execution of a large-scale research project in music. In addition to introducing major research tools, library resources, citation styles, and research methodologies, class assignments and workshops will help you to identify and to develop your personal approach to research and writing. Reflection upon your own work habits and professional aspirations will help you to construct a plan for completion of a master's thesis, DMA document, or other research project through short and long-term goal setting. You will read current scholarship from across subfields of music that will help to inform your choice of sources and methodologies. Large and small-group writing workshops will allow you to hone valuable skills in peer review. Your final project will be an academically rigorous research essay that you can mobilize toward your thesis, your DMA document, or other current research project. Most importantly, you will learn to articulately join academic conversations about music and to speak to scholars, performers, and educators across subfields of music.

Learning Outcome Promises:
You should be able to do the following when you leave this course as long as you actively and thoughtfully complete assignments, participate during class time, and continually work and interact with your professor and your peers:

- To identify your personal work habits to capitalize upon strengths and to remedy weaknesses in research and writing
- To become familiar with diverse library research tools used to find and choose sources
- To practice writing genres common to research projects in music, and to choose a writing genre appropriate to your purpose and audience
- To learn and apply the Chicago Manual of Style method of formatting and citation
- To develop a completion plan for your current research project
- To become acquainted with various methodologies used across subfields of music research and to critique the rationale behind source and method choices in research projects
- To hone skills in peer review, revision, and rewriting, by engaging with the work of your colleagues
- To articulate your appraisal of a musical recording, performance, or text using effective, descriptive language based on close listening and reading
- To synthesize and mobilize diverse texts, performances, lectures, and recordings for the purpose of forwarding your own written arguments
- To organize and complete an academically rigorous research project based upon the knowledge and skills developed in the previous bullet points
COURSE MATERIALS:
Required Texts:


Highly Recommended:

OR

Suggested Texts:

Denise K. Comer and Gina Garett, *It's Just a Dissertation!: The Irreverent Guide to Transforming Your Dissertation from Daunting...to Doable...to Done* (Southlake, TX: Fountainhead Press, 2014).


All texts are on reserve at Willis Library. Reading assignments outside required texts will also be available in PDF format on Canvas or digitally through the UNT library catalog.

GRADES:
Letter grades will be assigned according to the below scale. I will use + and - on course assignments (shown in brackets below), however your final grade will be rounded to the nearest grade point average/letter grade according to UNT’s grading system, which can be consulted in detail at [http://registrar.unt.edu/grades/understand-your-grade-report](http://registrar.unt.edu/grades/understand-your-grade-report):

A: excellent work (4.0 grade points, 90–100%)
B: good work (3.0 grade points, 80–90%)
C: fair work (2.0 grade points, 70–80%)
D: passing work (1.0 grade points, 60–70%)
F: failure (no grade points received, <60%)

For pass/fail assignments:
P: passed
NP: not passed
Unless I have approved a deadline extension in advance, late submissions will be lowered by a full letter grade per 24-hour period. Late penalties begin immediately. For instance, the maximum grade for an essay turned in after the date and time indicated on the syllabus will be "B," 24 hours later, "C," etc. No credit is granted for short assignments turned in late.

**Graded Deliverables:**
Assignments labeled “Post” and “Circulate” will be turned in to appropriate discussion threads on Canvas. Final versions of assignments will be e-mailed to Rebecca.Geoffroy-Schwinden@unt.edu by the date and time indicated in the syllabus and on assignment sheets.

5 points Living Bibliography (Due WEEK 5)
10 points Annotated Bibliography (Due WEEK 6)
5 points Abstract (Due WEEK 8)
10 points Coming to Terms Paper (Due WEEK 11)
10 points Close Analysis Paper (Due WEEK 12)
15 points (draft) Final Document (Due WEEK 13–15)
20 points Final Document (Due 5/9)

**Other Graded Activities:**
25 points Participation
  - Small & Large-Group Workshops (10 points)
  - Class Attendance & Preparation (5 points)
  - Individual Development Plan (5 points) (Due WEEK 2)
  - Project Completion Plan (5 points) (Due WEEK 15)

Total course points possible: 100

**Explanation of milestones & deliverables:**
All milestones and deliverables will be turned in to the appropriate Canvas discussion board or by e-mail on the date and time indicated in this syllabus and on the assignment prompts. Most assignments will require a draft due before a final version. Detailed assignment prompts, including grading rubrics, can be found on Canvas in the “Writing Assignments” folder.

**Financial Aid & Satisfactory Academic Progress (SAP):**
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in
UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course. 

LINK:  http://financialaid.unt.edu/sap

PARTICIPATION & ATTENDANCE:
This course is structured as a workshop seminar; therefore, your attendance and participation are crucial to both you and your classmates. Arriving more than 15 minutes late or unprepared to participate (i.e. half-asleep, without requested materials, etc.) qualifies as an absence. Repeated tardy arrivals are disruptive; three late arrivals will count as an absence.

Plan to attend every class meeting. But even with the best of intentions, you may come down sick or find yourself in a no-win scheduling conflict. In such cases, send me a short, explanatory e-mail. It will be your responsibility to catch up, including getting notes and class materials from a classmate. You will be granted a maximum of three absences (or absence equivalents, as described above) for the course—authorized absence cards from Dean of Students and other authorized absences count as part of this maximum. Each further absence will result in the lowering of your final course grade by one increment. Upon your fourth absence, I will contact your Dean. You will be held to UNT's absence policies, so please familiarize yourself with them at http://policy.unt.edu/policy/15-2-5.

I will communicate with you regarding class through your university-assigned e-mail address and our Canvas Learn site. Check your UNT e-mail and Canvas regularly.

ACADEMIC INTEGRITY & CODE OF CONDUCT:
Academic writing is seldom self-contained with respect to its ideas and proof. Quoting and citing sources strengthens your writing by explicitly situating your argument within an ongoing conversation and body of evidence. There are several systems for documenting sources. In this course, we will learn and employ Chicago Manual Style citation. We will discuss quotation, paraphrase, and citation in class.

On occasion, a student attempts to disguise his or her sources, sometimes because he or she feels unprepared to complete an assignment, and sometimes because he or she is under time constraints. Copying without attribution from the work of a classmate, from a printed text, or an electronic text weakens your integrity as a student and writer and prevents you from engaging properly with other scholars through writing. Getting caught carries very serious consequences. If I suspect anyone of plagiarism, I am obligated to report it to the Dean of Students.

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, the term “cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project,
or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

LINK:  http://facultysuccess.unt.edu/academic-integrity

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of “F” in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: http://vpaa.unt.edu/academic-integrity.htm.

The UNT Code of Student Conduct and Discipline provides penalties for misconduct by students, including academic dishonesty (cheating/plagiarism.) If you engage in academic dishonesty related to this class, you will receive a failing grade on the test or assignment and a failing grade in the course. In addition, the case will be referred to the Dean of Students for appropriate disciplinary action. Please refer to https://deanofstudents.unt.edu/conduct for more information.

**Retention of Student Records**
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas/Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university’s policy in accordance with those mandates.
Link: http://ferpa.unt.edu/

**Eagle Connect:**
Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.
LINK:  eagleconnect.unt.edu/

**RESOURCES:**
**Writing Resources:**
Visit the UNT Writing Lab for tutoring, workshops, and more: writinglab.unt.edu

You can find more UNT Writing Resources here:  https://tsgs.unt.edu/new-current-students/writing-resources
For clear, concise explanations of academic genres of writing visit: 
http://twp.duke.edu/twp-writing-studio/resources/genres-of-writing

Counseling & Testing:
UNT’s Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center’s website for further information: http://studentaffairs.unt.edu/counseling-and-testing-services. For more information on mental health issues, please visit: https://speakout.unt.edu.

The counselor for music students is:
Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
Myriam.reynolds@unt.edu

Office of Disability Accommodation:
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation.
LINK: disability.unt.edu. (Phone: (940) 565-4323)

UNT CARE Team:
Please visit the CARE Team website to tips to recognize students in distress and what you need to do in cases of extreme behavior or references to suicide.
Link: http://studentaffairs.unt.edu/care

COURSE SCHEDULE:
Spring Semester Add/Drop Period:
Information about add/drop dates for the Spring Semester: http://catalog.unt.edu/content.php?catoid=20&navoid=2120

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time employment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed “Request to Drop” form to the Registrar’s Office. The last day for a student to drop a class in Spring with a W is April 1, 2018. Information about add/drop may be found at: https://registrar.unt.edu/registration/spring-add-drop.
General Academic Schedule:
https://www.unt.edu/catalogs/2018-19/calendar

All readings should be completed before class on the date indicated. Bold text in the right column is due or must be done for class on that day.

**Part I: Why do we research in music?**

<table>
<thead>
<tr>
<th>WEEK ONE</th>
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<tbody>
<tr>
<td>M 1/14</td>
<td>Introduction to the Course &amp; Individual Development Plans (IDP)</td>
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<tr>
<td>W 1/16</td>
<td>Bring your completed “Assess” portion of the IDP to class</td>
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<tr>
<td>F 1/18</td>
<td>Turabian Ch. 1</td>
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</tbody>
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**Part II: What and how do we research in music?**

During Part II of the course, you are required to bring Sampsel, Turabian (on the days reading is due from it), and a laptop computer to each class meeting. Laptops are available for checkout on the first floor of Willis Library.

<table>
<thead>
<tr>
<th>WEEK TWO</th>
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<tbody>
<tr>
<td>M 1/21</td>
<td>NO CLASS—Martin Luther King, Jr. Day</td>
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<tr>
<td>W 1/23</td>
<td><strong>IDP Due</strong> Gottlieb Chs. 1 &amp; 2</td>
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<td>F 1/25</td>
<td>Gottlieb Ch. 6</td>
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<tr>
<th>WEEK THREE</th>
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<tbody>
<tr>
<td>M 1/28</td>
<td>Gottlieb Ch. 10</td>
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<tr>
<td>W 1/30</td>
<td>Turabian Ch. 2</td>
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<tr>
<td>F 2/1</td>
<td>Gottlieb Ch. 5</td>
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<th>WEEK FOUR</th>
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<tbody>
<tr>
<td>M 2/4</td>
<td>Gottlieb Chs. 2 &amp; 4</td>
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<tr>
<td></td>
<td>Turabian Ch. 3</td>
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<tr>
<td>W 2/6</td>
<td>Gottlieb Ch. 7</td>
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<tr>
<td>F 2/8</td>
<td>Gottlieb Ch. 11</td>
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<tr>
<th>WEEK FIVE</th>
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<tbody>
<tr>
<td>M 2/11</td>
<td><strong>Living Bibliography Due</strong></td>
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<td></td>
<td>Harris, &quot;Coming to Terms&quot;</td>
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**Part III: Whose conversations will we join?**

| W 2/13 | Post a discussion question about the article by T 2/12 @ midnight |
|        | Ethnomusicology       |
|        | Suggested:           |
### WEEK SIX

**F 2/15**
Turabian Ch. 4

**WEEK SIX**
Post One Annotated Bibliography Entry for 2/18 & 20 Workshops by 5pm on Su 2/17

**M 2/18**
Large-group Workshop on Annotated Bibliography

**W 2/20**
Large-group Workshop on Annotated Bibliography

**F 2/22**
LIBRARY DAY
Annotated Bibliography Due

### WEEK SEVEN

**M 2/25**
Post a discussion question about the article by Su 2/24 @ midnight

**W 2/27**
Large-group Workshop on Abstract

**F 3/1**
Large-group Workshop on Abstract
Turabian Ch. 5

### WEEK EIGHT

**M 3/4**
Abstract Due
Post a discussion question about the article by Su 3/3 @ midnight

**W 3/6**
Post a discussion question about the article by T 3/5 @ midnight

**F 3/8**
Review Digital Projects:
**Part IV: Modes of Analysis**

<table>
<thead>
<tr>
<th>WEEK NINE</th>
<th>Digital Approaches to Music Research</th>
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<tbody>
<tr>
<td><strong>M 3/18</strong></td>
<td>Digital Project Review Presentations</td>
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</tbody>
</table>
| **W 3/20** | Post a discussion question about the articles by T 3/19 @ midnight  
| **F 3/22** | Turabian Ch. 6 |
| **WEEK TEN** | Post Coming to Terms Paper for 3/25 & 27 Workshops by Sa 3/23 @ noon |
| **M 3/25** | Read your group members' papers before class. |
| **W 3/27** | Small-group Workshops on Coming to Terms Papers |

**Part V: Writing as Research**

| **F 3/29** | Post a discussion question about the article by R 3/28 @ midnight  
| **WEEK ELEVEN** | |
| **M 4/1** | Coming to Terms Paper Due  
Close Reading  
Bring something that you plan to analyze in your paper to class today. This could be a text, media object, score, instrument, or anything else central to your topic. |
| **W 4/3** | Lamott, "Shitty First Drafts" & "Perfectionism"  
Turabian Ch. 7  
**Post Close Analysis for F 4/5 Workshop by R 4/4 @ 5pm** |
| **F 4/5** | Read your group members' papers before class.  
Small-group Workshops on Close Analysis Papers. |
### WEEK TWELVE

| M 4/8       | **Read your group members’ papers before class.**  
|            | Small-group Workshops on Close Analysis Papers. |
| W 4/10     | **Close Analysis Paper Due**  
|            | Turabian Ch. 10 |
| F 4/12     | Library Day |

### WEEK THIRTEEN

| M 4/15     | **Read your colleagues’ papers before class**  
| W 4/17     | **Read your colleagues’ papers before class**  
|            | Large-group Workshop on paper drafts  
|            | 1.  
|            | 2. |
| F 4/19     | **Read your colleagues’ papers before class**  
|            | Large-group Workshop on paper drafts  
|            | 1.  
|            | 2. |

### WEEK FOURTEEN

| M 4/22     | **Read your colleagues’ papers before class**  
|            | Large-group Workshop on paper drafts  
|            | 1.  
|            | 2. |
| W 4/24     | **Read your colleagues’ papers before class**  
|            | Large-group Workshop on paper drafts  
|            | 1.  
|            | 2. |
| F 4/26     | **Read your colleagues’ papers before class**  
|            | Large-group Workshop on paper drafts  
|            | 1.  
|            | 2. |

### WEEK FIFTEEN

| M 4/29     | **Read your colleagues’ papers before class**  
|            | Large-group Workshop on paper drafts  
|            | 1.  
|            | 2. |
| W 5/1      | **Last day of classes**  
|            | **Project Completion Plan & Revised IDP Due** |
| W 5/8      | **Final Paper due by Noon** |