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:

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 Blackboard 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 Blackboard. 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 4)
- 10 points Annotated Bibliography (Due WEEK 6)
- 5 points Abstract (Due WEEK 7)
- 10 points Coming to Terms Paper (Due WEEK 10)
- 10 points Close Analysis Paper (Due WEEK 12)
- 15 points (draft) Final Document (Due WEEK 13)
- 20 points Final Document (Due 12/6)

**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 Blackboard 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 Blackboard 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. 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. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

**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

**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 website at http://www.unt.edu/oda. You may also contact them by phone at 940.565.4323.

**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 Blackboard Learn site. Check your UNT e-mail and Blackboard 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.

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.

COURSE SCHEDULE:
Fall Semester Add/Drop Period:
Information about add/drop dates for the Fall Semester:
http://www.unt.edu/registrar/schedule/fall/withdraw.html

General Academic Schedule:
http://essc.unt.edu/registrar/schedule/fall/calendar.html

*All readings should be completed before class on the date indicated (e.g. Read Turabian Ch. 1 before coming to class on R 8/27)
**Part I: Why do we research in music?**

Week One:
T 8/25  
Introduction to the Course & Creating an Individual Development Plan (IDP)
R 8/27  
Bring your completed “Assess” portion of the IDP to class
Turabian Ch. 1

**Part II: What and how do we research in music?**

Week Two:
*Schedule individual entrance interviews

T 9/1  **IDP Due**  
Sampsel Ch. 2 & 3  
Research Question Brainstorming Session
R 9/3  
Sampsel Ch. 4  
Research Question Brainstorming Session

Week Three:
T 9/8  
Sampsel Ch. 5 & 6  
Turabian Ch. 2
R 9/10  
Sampsel 7 & 8

Week Four:
T 9/15 **Living Bibliography Due**  
Turabian Ch. 3  
Sampsel Ch. 9 & 10
R 9/17  
Sampsel Ch. 11–14  
Harris, "Coming to Terms"

**Part III: Whose conversations will we join?**

Week Five: Ethnomusicology
T 9/22 **POST Annotated Bibliography for 9/24 WORKSHOP by 5pm today**

### Week Six: Musicology

**T 9/29** Annotated Bibliography Due, POST Abstract for WORKSHOP by 5pm today

Melina Esse "Encountering the improvvisatrice in Italian Opera," *Journal of the American Musicological Society* 66, no. 3 (Fall 2013): 709-70.


### Week Seven: Performance ( & ) Practice

**T 10/6** Abstract Due


**R 10/8** POST a performance practice article relevant to your paper topic

### Week Eight: Music Theory & Digital Approaches to Research in Music

**T 10/13**


**R 10/15** POST a music theory article relevant to your paper topic


CIRCULATE Coming to Terms Paper for WORKSHOP Su 10/18 by 5pm

*Part IV: Evaluating Sources*

Week Nine:
T 10/20 **Come to class having read your group members' papers.**
Small-group WORKSHOP Coming to Terms Papers
Turabian Ch. 6

R 10/22 Distant Reading
http://www.nytimes.com/2011/06/26/books/review/the-mechanic-muse-what-is-distant-reading.html?_r=0

Matthew Kirschenbaum, "The Remaking of Reading: Data Mining and the Digital Humanities."

Resources:
- ARTFL *Encyclopédie* Project, https://encyclopedie.uchicago.edu/
  http://www.ams-net.org/milwaukee/Fassler-Plenary.php

Week Ten:
T 10/27 **Coming to Terms Paper Due,** Evaluating Secondary Literature
Choose one of the articles (*not* in your area of concentration) that you gathered for your paper during Part III. Apply the "evaluating articles" checklist to the article and come to class prepared for discussion.

R 10/29 [SMT] Close Analysis
Before class, find an instance of close reading from the material assigned in Part III. Write a response to these four questions: What is the author analyzing? What techniques and methods do they use? What does that achieve for the close reading itself? What does that do for the broader argument?

Close Analysis Discussion. Bring in something that you plan to analyze in your paper. This could be a text, media object, score, instrument, or anything else central to your topic.

**POST Close Analysis for WORKSHOP on Sunday 11/1 by 5 pm**
**Part V: Writing as Research**

Week Eleven:
T 11/3 **Come to class having read the Close Analysis papers to be workshopped**
   Large-group WORKSHOP Close Analysis
   Turabian Ch. 7
R 11/5 TBA

Week Twelve:
T 11/10 **Close Analysis Paper Due**
   Lamott, "Shitty First Drafts" & "Perfectionism"
R 11/12 [AMS]
   Zinsser, "The Leading and the Ending"
   Turabian Ch. 10

Week Thirteen:
**CIRCULATE Draft for WORKSHOP M 11/16 by 5pm**
T 11/17
   Project Completion Plan Discussion
R 11/19 **Come to class having read your group members' papers.**
   Small-Group WORKSHOP Paper drafts

   **Submit Re-writing Plans by F 11/20 @ 5pm**

Week Fourteen:
T 11/24
   Zinsser, "Bits & Pieces"
R 11/26 NO CLASS

Week Fifteen:
*Sign up for individual exit interviews

T 12/1 TBA

R 12/3 [SEM] NO CLASS, Last day of classes
   Project Completion Plan & Revised IDP Due

**SUNDAY 12/6 Final Papers Due by 5pm**