

COURSE SYLLABUS – FALL 2020
MUSIC 555: MUSIC RESEARCH & WRITING

CLASS MEETINGS: TH 11–12:15
Pottle 119

INSTRUCTORS: Dr. Everette Scott Smith
Office: Pottle Annex 167
Office Hours: By appointment
Written Messages: Leave in Mailbox in Music Dept. Office
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COURSE DESCRIPTION:

Advanced research methods, analytical writing, and professional presentation skills comprise the primary components of this rigorous course, which focuses on the integration and application of knowledge gleaned during undergraduate studies and prepares students for research and writing skills required in a graduate music program. During this course, students will:

- 1) integrate and synthesize knowledge gained from various areas of study
- 2) reflect on their development as performers, scholars, citizens, and professionals
- 3) develop advanced skills for music research, including familiarity with specific research sources and appropriate research techniques
- 4) develop critical reading and interpretation skills through substantial scholarly readings
- 5) further refine their advanced analytical writing and revision skills
- 6) demonstrate the ability to professionally present their research
- 7) demonstrate a breadth and depth of knowledge and the ability to converse fluently with experts in the field

COURSE OBJECTIVES:

Through the specific subject matter and content, this course is designed to assist students in:

- 1) gaining factual knowledge (terminology, classifications, methods, trends, etc.)
- 2) developing skills in expressing oneself orally and in writing
- 3) learning how to find and use resources for answering questions or solving problems (research)
- 4) developing specific skills, competencies, and points of view required of independent professionals (research, analysis, critical thinking, collaboration, presentation)

In order to facilitate the objectives listed above, this course is not exclusively lecture-based and requires active student engagement in various activities both inside and outside the classroom. In an effort to accommodate as many different learning styles as possible, student performance will be evaluated in a variety of ways, including (but not limited to): quizzes, in-class exercises, daily in-class discussions, written assignments, presentations, tests, etc.

REQUIRED MATERIALS:

Crabtree, Philip D., Donald H. Foster, and Allen Scott. *Sourcebook for Research in Music*, 2nd ed. Bloomington: Indiana University Press, 2005.

Sampsel, Laurie J. *Music Research: A Handbook*, 2nd ed. New York: Oxford University Press, 2013.

Turabian, Kate. *A Manual for Writers*, 9th ed. Chicago: University of Chicago Press, 2018.

Free PERUSALL account: www.perusall.com Course Access Code: XXXXXXXXXX

REQUIREMENTS AND EVALUATION:

ASSIGNMENTS (80% OF YOUR FINAL GRADE)

Including homework assignments, an individual presentation, and research paper, the course assignments will engage students in research, analysis, critical thinking, and analytical/technical scholarly writing. **Details regarding these assignments along with the accompanying evaluation rubrics are posted on Moodle.** In accordance with the university's academic integrity policies please note that **all** work submitted for this course must be original to this course. (You may not use work prepared or submitted for another course without the permission of both instructors.) If you will be absent (for any reason) on a day when an assignment is due, you must hand it in ahead of time to avoid a late penalty.

PARTICIPATION (20% OF YOUR FINAL GRADE)

The learning process is most effective when all participants are prepared and actively engaged. To this end, I foster class discussions rather than exclusively lecture. Your verbal contributions to daily discussions will be largely of your own initiative. While I may provide some general prompts for discussion, all students are expected to come to every class session thoroughly prepared and to meaningfully contribute to the closed-textbook and open-note discussions, **demonstrating with their comments their thorough preparation and critical thinking skills.** Students must bring their reading and viewing/listening preparation notes to every class meeting; these will require careful study of the text and multiple viewings (and listening) to film scenes. Each student's participation is evaluated and recorded for every class meeting. **Guidelines for how participation is graded are outlined in the corresponding section at the end of this document.**

Regarding Attendance: Participation necessitates **on-time** attendance to class. Lateness will affect your grade. Please note that if you arrive late, it is your responsibility to see me immediately after class so that I can record that you were in attendance. An absence will result in a "0" for participation for that day. I will excuse an absence for a university-related function with appropriate documentation; however, it must be cleared by me **before** the absence occurs. If you miss a class session, make sure that you get a copy of class notes from a colleague; you are responsible for all information discussed in class. One extra-credit option will be offered to allow students to make-up one absence of a personal nature (i.e., illness, family emergency, flat tire, out-of-town, overslept, etc.). Please be in class every day. Do not miss any classes. If there is a problem, let me know

in advance. Please be on time. **Any anticipated absences for religious observation must be received in writing by the second week of class.**

GRADING:

Your final grade will be based on in-class participation and eleven major items:

Participation	145pts (5@)
<u>Assignments</u>	<u>580pts</u>
Welcome/Syllabus Quiz	5
Program Notes	30
Research Topic	15
Research Questions	15
Homework Assignments	120 (40@)
Preliminary Bibliography	50
Research Report	50
Outline and 1 main point	50
Presentation	100 pts
Final Research Paper	145 pts

A score of 90% or above on any of the items constitutes an A; 80% or above a B, etc. Therefore your final grade will be based on a scale of 725 points as follows:

653–725	A
580–652	B
508–579	C
435–507	D
Below 435	F

STATEMENT REGARDING DIVERSITY: Southeastern Louisiana University affirms its commitment to provide programs, resources, and policies that broaden perspectives on humanity and its diverse cultural expression locally, nationally, and internationally. This classroom community represents a safe space on campus. In our discussions and behavior, we will respect all aspects of people including (but not limited to): race, ethnicity, gender expression, sexual orientation, socioeconomic background, age, religion, and ability.

SELU’s COMMITMENT TO THE AMERICANS WITH DISABILITIES ACT:

Southeastern Louisiana University seeks to maintain a supportive academic environment for students with disabilities. To ensure their equal access to all educational programs, activities, and services, federal law requires that students with disabilities notify the University, provide documentation, and request reasonable accommodation. If you need accommodation in this course, please notify me so that I can verify that the required documentation is filed with the Academic Affairs Office and that your accommodations plan is in place. You should also meet with Ms. Leigh Smith–Vaniz, the Services for Students with Disabilities Coordinator (office: Mims Hall 117, phone: 985.549.2247, email: disabilityservices@selu.edu).

The deadline for registering or making accommodation changes is two weeks prior to the start of the Final Exam period. Any requests received after the deadline will generally be considered for the following semester.

EMAIL COMMUNICATION

As per the University e-mail policy, only Southeastern's email addresses can be used for course communications.

FACE MASK/COVERINGS POLICY

The University requires the right to require that face coverings or masks be worn on campus when required or recommended by public health officials or government leaders of relevant jurisdiction, or when the University Administration deems it necessary and appropriate in response to a communicable disease or other emergency. Face Mask/Coverings Policy.

REPORTING SEXUAL MISCONDUCT

If you would like to report a sexually oriented crime, please be aware that the University Policy regarding Victims of Sexual Misconduct is located online at: http://www.southeastern.edu/resources/policies/assets/sexual_misconduct.pdf as well as the University Student Handbook at:

http://www.southeastern.edu/admin/stu_affairs/handbook/index.html.

The policy includes definitions of the various sexually oriented offenses prohibited by Southeastern as well as the reporting options for victims and the process of investigation and disciplinary proceedings of the University. For more information, log onto: http://www.southeastern.edu/admin/police/victims_soc/index.html.

Southeastern faculty and staff are committed to supporting our students and upholding gender equity laws as outlined by Title IX. Please be aware that if you choose to confide in a faculty or staff member regarding an issue of sexual misconduct, dating violence, or stalking, we are obligated to inform the University's Title IX Coordinator or Deputy Title IX Coordinator, who can assist you in connecting with all possible resources both on- and off-campus. If you would like to speak with someone confidentially, the Student Counseling Center (985-549-3894) and the Student Health Center (985-549-2242) are both confidential resources.

STUDENT BEHAVIOR/CLASSROOM DECORUM

Free discussion, inquiry, and expression is encouraged in this class. Classroom behavior that interferes with either (a) the instructor's ability to conduct the class or (b) the ability of students to benefit from the instruction is not acceptable. Examples may include routinely entering class late or departing early; use of communication devices, or other electronic devices; repeatedly talking in class without being recognized; talking while others are speaking; or arguing in a way that is perceived as "crossing the civility line." Classroom behavior which is deemed inappropriate and cannot be resolved by the student and the faculty member may be referred to the Office of Judicial Affairs for

administrative or disciplinary review as per the Student Code of Conduct which may be found at http://www.selu.edu/admin/stu_affairs/handbook/.

STUDENT CODE OF CONDUCT

The Office of Student Advocacy and Accountability (OSAA) is responsible for administering a campus-wide student disciplinary system that is student-centered and based on educational and developmental principles. OSAA strives to uphold community standards while respecting the rights of the individual.

Students are expected to familiarize themselves with the Student Code of Conduct and University Policies and to conduct themselves in a manner that supports the educational mission of the University, as well as comply with University rules.

STUDENT PROTOCOL FOR COVID-19

In order to help ensure a safe campus, it is imperative that all students participate in this process including assisting with informing their instructors and the University Health Center of any potential health concerns associated with COVID-19. Students who believe they may have been exposed to COVID-19 should contact the University Health Center or their personal Health Care Provider and follow the guidance provided. Please see the complete [Student Protocol for COVID-19](#) for further details.

ACADEMIC INTEGRITY: Academic integrity is one of the basic principles of a university community. Southeastern Louisiana University encourages and expects the highest standards of academic honesty from all students. Cheating, plagiarism, or other forms of academic dishonesty are subject to disciplinary action. Plagiarism is the presentation of someone else's ideas as your own. All written work must be attributed to the correct source. Ideas from published material or from other people must be credited. It is unacceptable to:

- Copy another's work and claim it as your own.
- Download material from the internet without proper citation.
- Submit a paper, or substantial part of a paper that you have submitted for another class without the express permission of the instructors involved.

REGARDING CHILDREN AND FAMILY IN THE CLASSROOM: It is the policy of Southeastern Louisiana University that the classroom is not a place for children, family members, or others not registered for the class. Additionally, students are not to bring their family members for day care or baby sitting.

CONFERENCES AND OPEN COMMUNICATION: Education relies on open communication between students and faculty. I am always willing to discuss any aspect of the course that interests, puzzles, or concerns you. Please feel free to drop by my office during office hours or schedule an appointment.

TENTATIVE CALENDAR: The tentative course calendar, which is contained in this document and additionally on the class website, assures that students can complete assignments in a timely fashion. Students are fully responsible for all materials. Occasionally there may be supplemental preparation assignments not included in the course calendar. These will be announced.

REGARDING DEADLINES: Students should consult the course calendar and note due dates and assignment deadlines. If you foresee any legitimate conflicts with these dates, talk to me by the end of the second week of the semester. I will try to accommodate your needs. Otherwise, dates and deadlines are firm. Manage your time so that you will not place yourself under unnecessary pressure during the semester. Under no circumstances will the test dates or assignment deadlines be moved to accommodate individual preferences or vacation plans. Furthermore, the final exam will only be administered at the official date and time appointed by the university.

LATE WORK: I will always accept, evaluate, and provide feedback on late work however all late work will incur an immediate fifty percent (50%) grade penalty.

SYLLABUS CHANGE POLICY: This syllabus is a guide and every attempt is made to provide an accurate overview of the course. However, circumstances and events may make it necessary for the instructor to modify the syllabus during the semester and may depend, in part, on the progress, needs, and experiences of the students. Changes to the syllabus will be made with notice in class and/or via email.

CLASSROOM PARTICIPATION GUIDELINES

A FEW POINTS OF POLICY: Students must always be fully engaged in the classroom lecture and discussion. To that end:

- Students should not be distracted. This may include but is not limited to activities such as distracting other classmates, eating, reading, doing work for another class, and/or sleeping. I reserve the right to dismiss you from class for any behaviors that distract the classroom community.
- Students are not permitted to use laptops, iPads, or any other electronic devices during class. Cell phones must be turned off and stored in your bag. If you are caught using electronic devices during class, you will be excused from class and earn a zero for participation.
- Additionally, we will use the Perusall app online for online discussion boards. Details will be given in class.

EVALUATION: Each student's participation is evaluated and recorded for every class meeting according to the following guidelines.

- Each class session is worth 5 points.
- A student will earn one of five marks for each class session: 5, 4, 3, 2, or 0.
- A student will earn 5/5 points, provided s/he: arrives on time; actively contributes to the class discussion (by speaking) in a **substantive, meaningful, and balanced** fashion; **and** demonstrates very thorough preparation of the assigned materials.
- A student will earn 3/5 points, if s/he is tardy, less than actively engaged in the class discussion, and/or not demonstrating a very thorough preparation of the assigned materials.
- A student will earn a zero if s/he is absent and therefore unable to participate at all. A student will also earn a zero if s/he is present but distracted or distracting others at any point during the class discussion.
- A student may **occasionally** earn a "+", which equates to 6/5 points (earning 1 point extra credit for the day's participation), for demonstrating exceptional insight and/or preparation during the class discussion.

MUSIC 555: TENTATIVE COURSE CALENDAR

Preparation items must be completed **prior** to the class in which they are scheduled for discussion and should inform your talking points for our class discussion.

DATE	TOPIC	PREPARATION
T 8/18	Introduction & Expectations The art of the seminar Responsible, enriching use of technology Tips for successful research	Read: Course Documents Discuss: Possible research topics
W 8/19	Welcome/Syllabus Quiz #1 Due	Due by 11:59 pm On Moodle
H 8/20	Thesis Workshop	Read: Sampsel: Ch. 3, Ch. 12, Ch. 13 Catalogs; Music Directories; Online Music Content Read: Crabtree: pp. 1–31
S 8/23	Program Notes Due	Due by 11:59 pm On Moodle
T 8/25	Critical Reading of an Article	Maynard Solomon, “Franz Schubert and the Peacocks of Benvenuto Cellini,” in <i>19th Century Music</i>
W 8/26	Assignment #1 Due	Due by 11:59 pm On Moodle
H 8/27		Read: Sampsel: Ch 1 Ch. 14, Ch.15 Turabian: Ch 1–16; <u>scan</u> Ch. 17, Ch. 20–26 Discussion: Research, Organizing, Writing, and Presenting; Style Manuals and Citation
F 8/28	Research Topic Due	Submit final research topic by 11:59pm via Moodle
M 8/31	Research Questions Due	Submit 5 research questions by 11:59pm via Moodle
T 9/1	Analysis	Joseph Kerman, “How we got into Analysis and How We Get Out,” in <i>Critical Inquiry</i> 7.
W 9/2	Assignment #2 Due	Due by 11:59 pm On Moodle
H 9/3		Read: Sampsel: Ch. 2, Ch. 4–5, Ch.7, Ch.9 Crabtree: Ch. 3–4, 6–7, pp. 32–41, pp. 49–55 Discussion: Encyclopedias and Dictionaries; Indexes; Complete Works Editions; Bibliographies of Music and Music Literature
F 9/4	Preliminary Bibliography Due	Email Preliminary Bibliography of twenty (20) sources by 11:59pm
SN 9/6	Assignment #3 Due	Due by 11:59 pm On Moodle
T 9/8		Read: Sampsel: Ch. 6, Ch. 8, Ch. 10–11 Crabtree: Ch. 5, pp. 59–67 Discussion: Thematic Catalogs; Music Histories, Source Readings, and Chronologies; Discographies, Music Iconographies Discussion: Report on Progress/Frustrations with Research
H 9/10	Analysis cont.	John Spilker, “The Curious Afterlife of Dissonant Counterpoint: Jeanette B. Holland’s Class Notes from Henry Cowell’s 1951 Advanced Music Theory Course,” in <i>American Music</i>
F 9/11	Research Report/Annotated Bibliography Due	Research Report with Annotated Bibliography of ten (10) sources due by 11:59 pm On Moodle
T 9/15	Musicology	Richard Taruskin, “Facing Up, Finally, to Bach’s Dark Vision,” in <i>Text & Act</i> Leo Treitler, “Gender and Other Dualities of Music History,” in <i>Musicology and Difference</i>

DATE	TOPIC	PREPARATION
H 9/17	Musicology cont.	Susan McClary, "Excess and Frame: The Musical Representation of Madwomen," in <i>Feminine Endings</i>
T 9/22	Musicology cont.	Carl Dalhaus, "What is a Fact of Music History?" in <i>Foundations of Music History</i> . Gary C. Thomas, "Was George Frederic Handel Gay?" in <i>Queering the Pitch</i>
H 9/24	Workshop	Report of Progress of Research Project
T 9/29	Performance Practice	Joshua Rifkin, "Bach's Chorus: A Preliminary Report," in <i>The Musical Times</i> . Robert L. Marshall, "Bach's Chorus: A Preliminary Reply to Joshua Rifkin," in <i>The Musical Times</i> .
H 10/1	Workshop	Writing Workshop
T 10/6	Ethnomusicology	Bruno Nettl, "Society of Musicians," in <i>Heartland Excursions</i> .
H 10/8	Ethnomusicology cont.	Anthony Seeger, "Ethnography of Music," in <i>Ethnomusicology: An Introduction</i> .
T 10/13	Workshop	Bring two (2) copies of your detailed outline and one main point
H 10/15	Workshop Cont/TBA	
F 10/16	Outline Due	Email revised Detailed outline and one main point by 11:59pm
T 10/20	Ecocriticism	David Ingram, "'The Clutter of the Unkempt Forest': John Cage, Music and American Environmental Thought," in <i>American Studies</i>
H 10/22	Aesthetics/Criticism	Eduard Hanslick, "The Musically Beautiful," in <i>On the Musically Beautiful</i> . Milton Babbitt, "Who Cares if You Listen?" in <i>High Fidelity</i> .
T 11/27	Aesthetics/Criticism cont.	David Stubbs, "The Art of Noise, the Noise of art," in <i>Fear of Music: Why People Get Rothko But Don't Get Stockhausen</i>
H 11/29	Aesthetics/Criticism cont.	E.M. Forster, "The <i>Raison d'Être</i> of Criticism in the Arts," in <i>Music and Criticism</i> . Susan McClary, "Terminal Prestige: The Case of Avant-Garde Music Composition," in <i>Keeping Score</i> .
T 11/3	Popular Music	Scott DeVeaux, "Constructing the Jazz Tradition: Jazz Historiography," in <i>Black American Literature Forum</i> .
H 11/5	Popular Music cont.	Susan McClary and Robert Walser, "Start Making Sense! Musicology Wrestles With Rock," in <i>On Record</i> .
T 11/10	Music Education/Research	M. Besson et. Al., "Singing in the Brain," in <i>Psychological Science</i> Steven Stack and Jim Gundlach, "The Effect of Country Music on Suicide," in <i>Journal of Social Forces</i>
H 11/12	Workshop	Discussion: Report on Progress/Frustrations with Audio/Visual Elements of Presentations Workshop: Anticipating Questions for Q&A Workshop: PowerPoint/Keynote (Bring Laptop with completed presentation. The library has laptops that can be checked out in advance.
T 11/17		Presentations
H 11/19		Presentations
T 11/24	Last Day of Class	Presentations
F 12/4	FINAL PAPER DUE	Last day to turn in any assignment by 5pm

MUSIC 555: TIPS FOR STUDYING AN ARTICLE OR CHAPTER

Practical Advice:

- Take careful notes. Reorganize them as you move forward in the steps below.
- Reading footnotes is a big deal! Why?
- Don't allow minutia to prevent you from moving forward. If you don't understand something, come back to study it later.
 - How do you distinguish between minutia and cornerstone specific details
- Take breaks. Use multiple work sections. Re-read.
- Look up words and people. This is an instance where a quick Wikipedia search is acceptable.

Beginning:

- Thoroughly study the introduction and conclusion to:
 - Create a roadmap (broad outline) for the article
 - Identify the author's thesis and main points
- Identify the large sections of the article to add more information and subsections to your outline.
- Identify the main idea of each paragraph to add details and evidence to your outline.

Revisit your notes to answer the following:

- Concepts and Application:
 - In your own words, what are the big ideas presented in this article
 - How can we apply these concepts to our work
- Writing:
 - In your own words, what are the thesis and main points that support this thesis?
 - How does the author construct the narrative to support the argument in their thesis?
- Research Process and Methods:
 - What is the difference between the research process/methods and the creation of the narrative?
 - How does the author use their research to create a narrative?
- Directions for further research based on the article

MUSIC 555: DESCRIPTION OF ASSIGNMENTS

GENERAL GUIDELINES FOR ASSIGNMENTS

- Assignments are expected to demonstrate clear presentation, precise organization, and polished prose, and they should contain no errors of grammar or spelling. They must be complete, submitted on time, and follow the instructions. **Each assignment will be evaluated using the corresponding rubric. Additional points will be deducted for failure to follow instructions.**

- Each assignment will only be accepted in the format listed on Moodle; a PDF assures that the document formatting remains fixed from user to user. I will show the class how this is done on Macintosh computers, which are available for student use campus-wide.
- All assignments must be submitted via Moodle.
- For assignments that require the submission of hand-corrected hardcopy drafts, these should be submitted to the instructor at the beginning of class on the due date.
- **After class has begun, the assignment is considered late;** this ensures that students can attend class if they are not yet finished with an assignment. The penalty for lateness is one half the assignments value as indicated above.
- Please refer to the specific instructions below for each assignment.

SOUTHEASTERN WRITING CENTER: Students are strongly encouraged to use the Southeastern Writing Center as a part of their writing process. Consultants are trained to assist students at any stage of the writing process. **You need to bring your completed work along with the assignment instructions and the corresponding evaluation rubric.** The Southeastern writing Center is located in 383 D Vickers Hall (DVIC 383). For more information please visit:
http://www.selu.edu/acad_research/programs/writing_center/.

INDIVIDUAL PRESENTATION:

Each student will prepare a fifteen-minute presentation on a single aspect of your research. The final assigned presentation schedule, which is based on the lecture schedule, will be published after the add deadline. Students must **embed video and/or audio examples in their slide presentation** (Keynote or PowerPoint) to aid their discussion; these **excerpts** must be judiciously selected to illustrate a few of the main points discussed and should account for no more than two minutes of the total presentation time. The presentation must be delivered from carefully prepared lecture notes, which must be submitted to the instructor for evaluation on the date of the presentation.

Following the presentation, the student will lead a three- to five-minute discussion with the class; **the presenter must prepare adequate questions that encourage open discussion**. The strictest observance should be given to the time constraints, which will require plenty of practice outside of class prior to the presentation. Students are expected to dress in a professional manner on the day of their presentation.

This assignment is designed to provide students with the opportunity to prepare a professional, well-organized, focused, and informative presentation and deliver their ideas in an innovative, engaging, and convincing manner. It will entail research, prioritization, preparation, and critical thinking. You should not simply read from your lecture notes; you must know your material and present it well. Success will depend on planning ahead and practicing your presentation multiple times.

Students must creatively employ a **sparsely-worded, media-rich** slide presentation (using Keynote or PowerPoint) to articulate and reinforce the organization and main points of their presentation. **Students should test all media devices outside of class-time and well in advance of their scheduled presentation to be sure that everything works precisely and efficiently. Due to the many unanticipated complications that may arise during the use of technology, do not wait until the day of your presentation to test the media.** If using your own laptop, be sure you know how to get it to function correctly with the projector.) Your slide presentation should be ready to play at least ten minutes before class begins. **Video and/or sound excerpts must be embedded in the slide presentation to maximize effective flow of the presentation.**

The lecture notes should constitute a **detailed** outline that demonstrates proper hierarchical organization of the content. They should be neatly word processed according to the following specifications: single-spaced throughout, 12-point Times New Roman font, 1-inch margins on the left, right, top, and bottom of the document, and inserted page numbers. Include the following information in the upper left corner of the first page only (single-spaced): your name, Music 555, the date, and presentation title. The lecture notes must be submitted via **Moodle**. The assignment will be evaluated based on the criteria in the rubric. **Additional points will be deducted for failure to follow instructions.**

RESEARCH REPORT: This document should demonstrate substantial research completed. The report must comprise three distinct sections: working thesis statement, thesis paragraph, and annotated preliminary bibliography. Bolded and underlined subheadings should precede each section of the proposal.

Working Thesis Statement: At this stage, you must formulate a working thesis, **which will almost surely change** as you progress. Review the guidelines above for an argument based thesis and paper.

Thesis Paragraph: In a detailed paragraph, present each main idea that supports your thesis and justify (via evidence gleaned through research) the way(s) in which each main

idea supports the thesis. This paragraph should be narrow (focused), concrete, detailed, and based on research you have already accomplished.

Annotated Preliminary Bibliography: By this point, you should have identified and read a number of potential sources. The annotated bibliography must comprise at least ten recent, substantive, scholarly sources that you definitely know will be used for your paper. Among the sources, you must include:

- one article (of at least 10 pages per article) found in a scholarly journal or a scholarly collection of essays
- one book published by a University or Academic press
- **NOTE: Any article used as a required bibliography source must be at least 10 pages long. Any book used as a required bibliography source must be published by a University or Academic Press.**

The remaining sources must conform to the guidelines discussed above for the “Research Project.” Each source must be annotated with three to four sentences that provide a succinct description of the most significant information contained therein and justify the source’s specific usefulness to your argument. Do not summarize the entire source. In writing each annotation, consider for what purpose you will use the source and how it relates to your thesis and main points. (A sample annotated bibliography is included below for you to reference regarding page format and layout.) After completing this assignment, students must continue adding to their bibliography as they proceed with the research process. This assignment should be neatly word-processed according to the following specifications: single-spaced throughout, 12-point Times New Roman font, 1-inch margins on the left, right, top, and bottom of the document, and inserted page numbers. Include the following information in the upper left corner of the first page only (single-spaced): your name, Music 555, the date, Report, and the topic.

Critique and Revision: Students strengthen their writing skills by utilizing a process that incorporates detailed feedback and thoughtful revision.

RESEARCH PROJECT OVERVIEW: You will conduct research on a topic of your choice related to music. Each topic is subject to the instructor’s approval. Topics may not be duplicated by other students in the class. In formulating your research topic, consider the various methodologies we discuss especially those that may pertain to another specific discipline or area of interest (e.g. identity, religion, gender studies, sociology, psychology, business, etc.) The narrower the topic, the more you can say; it sounds backward, but it’s absolutely true.

This research project is designed to help students develop research, writing and critical thinking skills, including: finding useful data, evaluating and analyzing that data, synthesizing divergent perspectives, and communicating your ideas effectively within a specific context. These skills are vital to excelling in your academic and professional endeavors. We will therefore focus on the research, critical thinking, and writing processes as much as on the final product.

Your paper must present an independent argument, articulated in the thesis statement. Some of you may have written research papers in undergrad in which your task was to look up a number of different opinions on a particular topic and to report back on those opinions. This approach produces a paper that surveys a range of perspectives but does not necessarily make an argument of its own. In effect, that kind of paper looks like this: “There are many perspectives on this topic: Person A says X. Person B says Y. Person C says Z.” A paper in that form is often called a report or literature review (a review of the scholarship or “literature” that has been published in a

particular area). In college you might be asked to produce a literature review as an introduction to a research paper. However, college research papers typically require an independent argument. **When you write a graduate-level research paper, you are most frequently a participant in the conversation, not a reporter covering it.**

Your paper must have a strong thesis: one that is worth arguing (not already obvious), clearly stated, consistent throughout the paper, and well supported by the evidence you present. The purpose should be clear and the scope should be narrow and focused. You cannot develop your thesis until you start to learn about your topic. On the other hand, you have to know what you plan to research in order to find the material you need. Thus, you should definitely refine your thesis as you go along. Students will be asked to provide a working thesis for the research report, and most of you will revise that thesis at least once or twice (and possibly more) by the time you get to the complete paper. Keep an open mind about your topic; learn as much as you can before you limit your argument to a particular claim (or thesis).

As part of the research process, you must determine the different types of sources you will need and how best to acquire and use them. If you run into trouble with finding your sources, the instructors can help you, as can our campus librarians. **Students must use recent (published within the last forty years), substantive, scholarly sources published by university or academic presses. Students may not cite book reviews, textbooks, music scores, sound or video recordings, or internet websites.** If absolutely essential, for one source students may use a website as a primary source. The format of the bibliography entries must be consistent and conform to the formatting guidelines for Chicago style outlined in the abbreviated style sheet for this course. As part of the writing process: footnotes (not endnotes and not parenthetical citations) should be used to cite the sources from which information is taken. The format of footnote citations must be consistent and conform to the formatting guidelines for Chicago style.

In order to maintain the cohesive flow of your own scholarly narrative, avoid quoting sources unless it is absolutely essential to preserve the source's exact wording. Instead of simply quoting passages from a source, summarize the key information and note its significance to your narrative about the piece. (You should use quotes very sparingly; otherwise, the reader loses track of your narrative and it seems like a pastiche of quotes.)

There will be a series of four separate assignments associated with the research project:

- 1) Preliminary Bibliography
- 2) Research Report with Annotated Bibliography
- 3) Detailed Outline & One Main Point
- 4) Final Paper (and Bibliography)

Please refer to the course calendar for the corresponding deadlines. **Once you have completed one of these stages, you should immediately continue moving forward on the next stage.**

MUSIC 555: EVALUATION RUBRIC FOR INDIVIDUAL PRESENTATION

FALL 2020

Presenter: _____

**(3) Poor — (4) Below Average/Lacking — (5) Average — (6) Above Average — (7) Outstanding
(Circle one)**

Comments:

INTRODUCTION:

Argumentative thesis has clear purpose and narrow, focused scope. Explains how main ideas support the thesis. 3 4 5 6 7

BODY:

Effective organization on global- and local-scale levels 3 4 5 6 7

Clear throughout the presentation how the information relates to and supports the thesis 3 4 5 6 7

Demonstrates depth of research and quality of scholarship, including engagement with various outside scholarly sources. 3 4 5 6 7

ANCILLARY RESOURCES:

Quality and creativity of ancillary media (Slides, sound and film clips, etc.) 3 4 5 6 7

Effective command of ancillary media during presentation 3 4 5 6 7

CONCLUSION:

Reaffirms how main points support the thesis; reasserts the significance of the thesis 3 4 5 6 7

DELIVERY:

Used effective vocal delivery (appropriate rate and volume, clear articulation) 3 4 5 6 7

Connection and communication with audience established with effective eye contact, posture, gestures, etc. 3 4 5 6 7

Commanded audience's attention and interest 3 4 5 6 7

LECTURE NOTES:

Carefully prepared according to the guidelines 3 4 5 6 7

Comprised of specific, detailed, and relevant information 3 4 5 6 7

CLASS DISCUSSION:

Facilitated and encouraged open discussion; Engaged in dialogue w/ audience 2 4 6 7 8

Demonstrated thorough knowledge of subject area and critical thinking 2 4 6 7 8

_____/100 pts. - _____ = _____/100 pts.
SUBTOTAL **TIME OVER/UNDER** **FINAL SCORE**

- 4 pts. per minute increment under assigned time
 - 2 pts. per minute increment over assigned time
 (Students will receive a 30-sec. over/under buffer.)

MUSIC 555: EVALUATION RUBRIC FOR FINAL PAPER

FALL 2020

Criteria	Description	Points Possible	Points Earned
Thesis	(10) Purpose is clear and scope is narrow and focused; Original argument is readily apparent (9) Purpose is clear and scope is narrow and focused, but argument is not apparent or lacks originality (8) Purpose is not clear or scope is too broad (7) Purpose is not clear and scope is too broad (6-0) No apparent thesis statement (Unable to locate the thesis.)	10	
Introduction	(10) Establishes the narrative structure (main points to be explored further in the paper); explains how main points support the thesis; provides essential context for the thesis and asserts its significance (9) Establishes narrative structure, but does not explain how main points support the thesis (8) Introduces the topic, but lacks direction for the paper (7) Introduction is insufficient (6-0) No apparent introduction	10	
Body: Paper Organization	(10) Paragraphs arranged within the entire paper to present a clear, logical flow of the main ideas (9) Very few instances in which the paper organization is unclear or inconsistent (8) Occasional instances in which the paper organization is unclear or inconsistent (7) Frequent instances in which the paper organization is unclear or inconsistent (6-0) Saturated with instances in which the paper organization is unclear or inconsistent	10	
Body: Paragraph Organization	(10) Sentences arranged within each paragraph to present a clear, logical flow of the supporting ideas (9) Very few instances in which the paragraph organization is unclear or inconsistent (8) Occasional instances in which the paragraph organization is unclear or inconsistent (7) Frequent instances in which the paragraph organization is unclear or inconsistent (6-0) Saturated with instances in which the paragraph organization is unclear or inconsistent	10	
Conclusion	(10) Ties together the narrative (main points discussed in the paper); explains how main points support the thesis; reaffirms the significance of the thesis; proposes suggestions for further research. (9) Ties together the narrative, but does not explain how main points support the thesis (8) Conclusion summarizes the topic, but provides little cohesion for the paper (7) Conclusion is insufficient and/or abrupt (6-0) No apparent conclusion	10	
Support	(25) Detailed, relevant, significant evidence is provided to support all claims (20) Very few instances in which the evidence lacks detail, relevance, and/or significance (15) Occasional instances in which the evidence lacks detail, relevance, and/or significance (10) Frequent instances in which the evidence lacks detail, relevance, and/or significance (9-0) Saturated with instances in which the evidence lacks detail, relevance, and/or significance	25	
Word Choice	(10) Words are precise and articulate (9) Very few imprecise and/or inarticulate statements (8) Occasional imprecise and/or inarticulate statements (7) Frequent imprecise and/or inarticulate statements (6-0) Saturated with instances of imprecise and/or inarticulate statements	10	Types of inarticulate statements: awkward wording, vague wording colloquial speech, clichés, etc.
Spelling	(10) No misspelled words (9) Very few misspelled words (8) Occasional misspelled words (7) Frequent misspelled words (6-0) Saturated with misspelled words	10	
Grammar	(10) No grammatical problems (9) Very few grammatical problems (8) Occasional grammatical problems (7) Frequent grammatical problems (6-0) Saturated with grammatical problems	10	
Bibliography	(15) No formatting errors (13) Very few formatting errors (11) Occasional formatting errors (9) Frequent formatting errors (7-0) Saturated with formatting errors	15	
Footnotes	(15) No formatting errors (13) Very few formatting errors (11) Occasional formatting errors (9) Frequent formatting errors (7-0) Saturated with formatting errors	15	
Document Formatting	(10) No formatting errors (9) Very few formatting errors (8) Occasional formatting errors (7) Frequent formatting errors (6-0) Saturated with formatting errors	10	Types of word-processing errors: file name, font, pg #s, heading, etc.
	Late and/or Incomplete Penalties		
	Total	145	

MUSIC 555: CLASS REGISTRATION SHEET– FALL 2020

Name: _____
(Please print clearly)

Major: _____

What is your Primary Instrument/Voice

Please list a few ways that you plan to make this course **meaningful** to your advanced education.

Please list some of your favorite “popular” songs and/or artists.

Please list some of your favorite “classical” pieces of music and/or composers.

I understand that I am accountable for the information contained in the course documents (syllabus, calendar, description of assignments, etc.). I also understand that it is my responsibility to seek verbal clarification from the instructor pertaining to any questions I may have about the course.

(Signature)

(Date)

**FILL OUT THIS FORM AND RETURN IT TO THE INSTRUCTOR
AT THE END OF THE FIRST CLASS TO CONFIRM YOUR REGISTRATION.**