

## **MUJS 5440 Syllabus Fall 2010**

MUJS 5440, section 001. Tuesday-Thursday 9:30-10:50 in 282.

**Professor** John Murphy Office: 266 Email: john.murphy@unt.edu

Phone: (940) 536-3608 Website: web3.unt.edu/murphy

Office hours: Monday 11-11:50, Wednesday 1-1:50, Thursday 2-2:50, Friday 11-11:50

### **Catalog description**

5440. Introduction to Research in Jazz Studies. 3 hours. Bibliography, discography, interviewing; sociocultural aspects of research on jazz; scholarly writing; connections between jazz studies and musicology, ethnomusicology, and related disciplines.

Prerequisite(s): MUJS 4470 or consent of college.

### **Course goals**

This course is intended to enable you to:

1. Understand what research is, what makes a good research question, and how to join academic conversations by reading the arguments of others carefully, summarizing them accurately, and thinking critically about them.
2. Construct an argument of your own about a topic that is important to you.
3. Understand that learning to do research is more than just learning how to use specific research tools. It's also a matter of being socialized into one or more cultures of research, writing, and speaking.
4. Find and critically evaluate publications and recordings.
5. Understand conventions of scholarly use of intellectual property, and understand what plagiarism is and how to avoid it.
6. Do interviews and use them in research.
7. Understand social and cultural aspects of research on jazz.
8. Develop research skills in other areas of music scholarship besides jazz studies.
9. Think critically and write clearly.

### **Required Text**

Booth, Wayne C., Gregory Colomb, and Joseph M. Williams. 2008. *The Craft of Research*. 3rd edition. Chicago: University of Chicago Press.

### **Recommended Texts**

Cowdery, James. 2006. *How to write about music: The RILM manual of style*. www.rilm.org. ISBN 1-932765-02-6.

Garner, Bryan A. 2009. *Garner's Modern American Usage*. New York: Oxford University Press.

Lipson, Charles. 2008. *Doing Honest Work In College: How To Prepare Citations, Avoid Plagiarism, And Achieve Real Academic Success*. 2nd edition. Chicago: University of Chicago Press.

Williams, Joseph M. 1990. *Style: toward clarity and grace*. Chicago: University of Chicago Press.

### **Recommended and on reserve in Music**

Duckles, Vincent H., and Ida Reed. *Music Reference and Research Materials: An Annotated Bibliography*. 5th ed. New York: Schirmer, 1997.

Irvine, Demar. *Irvine's Writing About Music*. 3rd ed., rev. and enl. by Mark A. Radice. Portland, OR: Amadeus Press, 1999.  
 Wingell, Richard J. *Writing About Music*. 3rd ed. Upper Saddle River, NJ: Prentice-Hall, 2002.  
 Wingell, Richard J., and Silvia Herzog. *Introduction to Research in Music*. Upper Saddle River, NJ: Prentice-Hall, 2001.

**In Music reference**

Meadows, Eddie S. 2006. *Jazz scholarship and pedagogy: a research and information guide*. New York: Routledge. ML128.J3 M33 2005

**Grading**

Unit 1	30%	assignments (bibliography 5%, discography 5%, interview 10%, two tests (5% each)
Unit 2	40%	20% short research paper 10% scholarly critical review 5% journalistic profile/interview 5% short video 5%
Unit 3	20%	test on related disciplines (2 tests, 10% each)
Final exam	10%	

A = 90-100% B = 80-89% C = 70-79% D = 60-69% F = 59% and below  
 The standard mathematical rounding principle will be followed: 89.4 is a B, 89.5 is an A.  
 I do not assign or accept extra credit work.

**Deadlines**

Ideally, all deadlines would be firm ones. But with musicians, stuff comes up, so I will be flexible on the deadlines. I reserve the right to deduct points if the work is late for no good reason.

**Calendar**

<b>Week 0</b>	8/26 Introduction to the class; syllabus & policies.
<b>Week 1</b>	<b>Unit 1: Finding and working with sources</b> 8/31 Bibliography, bibliographic search tools 9/2 Citing sources, ethics of research, plagiarism, citation styles
<b>Week 2</b>	9/7 Reference books 9/9 Scholarly monographs
<b>Week 3</b>	9/14 Print periodicals, electronic periodicals 9/16 Review; <b>Unit 1 test 1</b>
<b>Week 4</b>	9/21 History of jazz recording 9/23 Print and online discographies
<b>Week 5</b>	9/28 Using photos for research purposes 9/30 Using film and video for research purposes
<b>Week 6</b>	10/6 Finding and using published interviews and oral histories

- 10/7 Doing an interview
- Week 7** 10/12 Archives, musical sources (scores, songs)  
10/14 **Unit 1 test 2**
- Week 8** **Unit 2 Research and writing**  
10/19 choosing and refining a topic in order to join a scholarly conversation  
10/21 Structure of a research paper
- Week 9** 10/26 Research workshop: we study issues raised by students  
10/28 Research workshop: we study issues raised by students
- Week 10** 11/2 Personal and cultural aspects of research on jazz  
11/4 Scholarly critical review: examples, how to write one
- Week 11** 11/9 Journalistic profile/interview: examples, how to write one  
11/11 How to make a short video for the web that conveys research content  
Study examples, learn production techniques
- Week 12** **Unit 3 Jazz Studies and related disciplines**  
11/16 Ethnomusicology: methods, publications  
11/18 Musicology: methods, publications
- Week 13** 11/23 Musicology: research tools; **Unit 3 test 1**  
11/25 No class
- Week 14** 11/30 Music theory: methods, publications  
12/2 Music education, methods, publications
- Week 15** 12/7 Jazz studies-related scholarship outside of music disciplines  
12/9 **Unit 3 test 2**; Musicians as scholars and writers (professional musicians who write for publication). Review for final.

### **Final exam**

Short-answer exam on concepts, research tools, publications

Tuesday, Dec. 14, 8-10 a.m.

<http://essc.unt.edu/registrar/schedule/fall/final.html>

### **Professor's expectations of the students, including attendance**

A university course is an experience, a sustained conversation, not merely a certification that you earn by passing tests and doing assignments. If you miss class, you miss a part of that experience that cannot be made up. Some absences, however, are unavoidable.

I expect you to attend every meeting of this class unless you have a university-excused absence, and to communicate with me about non-university excused absences. If you miss class and do not work with me to make up the work, I reserve the right to lower your final grade based on attendance, and I will communicate with you in advance, before the end of the semester, so it won't be a surprise to you. Depending on how many classes you miss, this could include your being asked to withdraw from the class and take it again in a future semester.

I expect you to arrive early so that you are prepared to start on time. This includes our meetings in the music library.

I expect you to contribute to the discussion both in class and using our online tools. An important part of the graduate school experience is formulating an argument, a comment, or a question and putting it out there for other people to respond to.

The conversations we have in class are important because they give you practice in the kind of conversations that are found in professional life: between you as a reader and writer and the sources you cite; between your writing and a reader or reviewer; among colleagues at a conference; between teachers and students; between professional musicians as they write online.

### **What students can expect of the professor**

You can expect me to be prepared for class, to take you and the subject seriously while enjoying the learning process, to begin and end on time, to let you know what to expect on tests and assignments, to grade your work fairly and promptly, to allow time for questions and discussions in class, to manage in-class discussion so the class can meet its goals, to be available outside of class, and to keep the workload within reasonable limits.

### **To Students with Disabilities**

Students with a disability that affects their work in this class must discuss this with me at an office hour early in the semester if you expect class procedures or grading to be modified to accommodate your disability. If necessary, we will consult together with the Office of Disability Accommodation to work out alternative ways of working and testing.

### **Academic Honesty**

Academic honesty includes presenting only your own ideas as your own, and giving credit for the ideas of others when you use them in your academic work. No form of academic dishonesty will be tolerated in this class. Students are expected to follow the UNT Academic Integrity policy. Plagiarism, when detected and proven, will result in a failing grade for the course and disciplinary action through the UNT Office of Academic Integrity.

*This syllabus is subject to change with notice.*