**MuHL 570: Research Materials and Techniques**

**Fall Semester 2014**

Instructor: Prof. Bruce Alan Brown Lecture: Mon. 12:00-1:50, MUS 102B

Office: , MUS 318 Office hours (by appointment): Mon. 2:00-3:00, Tu 12:00-1:00

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**The primary goals of this course are:**

* to acquaint students with the research materials and technological tools pertaining to music in the Music Library, other USC libraries and collections, and music libraries in general;
* to provide the research skills necessary in order to gain access to music, music litera­ture and other information necessary for academic work on music at the graduate level;
* to provide guidance in the accepted vocabulary, forms, and styles for academic writing about music;
* to inform students of University (and general) expectations with regard to academic integrity;
* to share expertise that you already possess in various areas of musical activity and scholarship.

**Required texts** (available at USC Bookstore, 3rd floor):

* Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 7th edn., revised by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams *et al*. (Chicago and London: University of Chi­cago Press, 2007)
* D. Kern Holoman, *Writing About Music: A Style Sheet*, 3rd edn. (Berkeley, Los Angeles, London: University of California Press, 2014)

**Recommended text:**

* William Strunk Jr. and E. B. White, *The Elements of Style*, 4th edn. (New York: Longman, 1999)

**Also required:**

* a USC e-mail account; see <http://www.usc.edu/its/email/>

There will be a number of other readings throughout the semester, in Ares electronic reserves, on Black­board, and/or on physical reserve in the Music Library. Some of these are list­ed below; others will be be announced in class and on Blackboard. Please read ahead, and be prepared to come to class with ques­tions and opinions.

**General expectations:** Regardless of educational, linguistic, or national background, **all stu­dents in this course are expected to have a good command of spoken and written English**. You should come to class prepared to take full and accurate notes on lectures, and to par­ticipate in discuss­ions. If you are having trouble following the lectures, try recording them, and talk to me about any problems you are having.

**Written work**, apart from tests, will normally be submitted electronically via e-mail attachments (in Word) or on Blackboard, as I direct. For prose papers in­clude your name on a title page (USC identi­fication number is not necessary), the course number, the date the work was submitted, and the title of the assignment. Writing assignments (as op­posed to other sorts of exercise) should be dou­ble spaced, unless I tell you otherwise. *All work must be entirely your own*, unless you are specifi­cally instructed to col­laborate. See the guide­lines on acade­mic integrity (URL below) if you are uncertain as to what constitutes proper and improp­er use of sources.

 Since this class covers a large amount of material, it is to your advantage to **make use of my of­fice hours** – not only if you are having problems with the material, but also in order to find out more on a topic than can be covered in class, or simply to become better acquainted.

 You may use laptop computers or tablets for note-taking during lecture, and for accessing Inter­net resources *as directed by me*, but please **refrain from e-mail, telephoning (including texting), Face­book, and other elec­tronic activities** that are unrelated to class. Non-class-related electronic activity dur­ing lecture may result in confiscation of phones and/or a grade penalty.

 **Attendance:** Attendance (which is a component of your class participation; see below) is manda­tory, and will be checked. You are re­sponsible for all mate­rial, whe­ther you were there when it was pre­sented or not. If for some *legitimate* reason you must miss class, arrive late, or leave early, please inform me *in advance*. Legitimate reasons in­clude illness, personal emergencies, or occasional conflicts with mas­ter classes, but *not* lessons, or outside gigs.

Any student requesting academic accommodations based on a disability is required to register with **Disa­bility Services and Programs (DSP)** each semester. A letter of verification for ap­proved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open from 8:30 a.m. to 5:00 p.m., Monday through Friday; phone: 213/740-0776.

**Evaluation:**

* Various projects (library and online searches, practical problem-solving, exercises in differ­ent types of research or writing on music) will be assigned most weeks – 55% total.
	+ Please do not skip lecture in order to finish an assignment; most assignments will be due be­fore the beginning of the class meeting, either on Blackboard or as e-mail attachments.
* Examinations – a midterm exam and a final exam – 15% each.
* Participation in class discussions and activities, showing familiarity with assigned readings and other materials and resources – 10%.
* Blackboard participation: active, productive, pertinent, and original posts and contribu­tions to discussions (both assigned and optional) – 5%.

**THERE WILL BE NO MAKE-UPS FOR EXAMS**

**except in cases of a verified illness or emergency,**

**of which I am informed *in advance*.**

**THERE WILL BE NO EARLY FINAL EXAMS**

**(these are banned by University regulations)**

In the event of an emergency, please contact the **USC Emergency Information** office at 213/740-9233. Students are also encouraged to enroll in USC’s **TrojansAlert** system, which allows University of­ficials to contact members of the campus community during an emergency by sending messages (text or voice) to e-mail accounts, cell phones, pagers, smart phones, and land-line phones; see <https://trojansalert.usc.edu>, and also the more general website <http://emergencyprep.usc.edu/>.

**The USC Code of Academic Integrity applies to all portions of this course**; see summary below, and the pertinent sections of the Student Judicial Affairs website <http://www.usc.edu/student-affairs/SJACS/pages/students/publications.html>, and especially the online publications there “Guide to Avoiding Plagiarism” and “Understanding and Avoiding Academic Dishonesty.”

**Academic Dishonesty Sanction Guidelines**

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| **Violation** | **Recommended Sanction for Undergraduates\*** |
| Copying answers from other students on exam.\*\* | F for course. |
| One person allowing another to cheat from his/her exam or assignment. | F for course for both persons. |
| Possessing or using material during exam (crib sheets, notes, books, etc.) which is not expressly permitted by the instructor. | F for course. |
| Continuing to write after exam has ended. | F for course. |
| Taking exam from room and later claiming that the instructor lost it. | F for course and recommendation for further disciplinary action (possible suspension). |
| Changing answers after exam has been returned. | F for course and recommendation for further disciplinary action (possible suspension). |
| Fraudulent possession of exam prior to administration. | F for course and recommendation for suspension. |
| Obtaining a copy of an exam or answer key prior to administration. | Suspension or expulsion from the university; F for course. |
| Having someone else take an exam for oneself. | Suspension or expulsion from the university for both students; F for course. |
| Plagiarism. | F for course. |
| Submission of purchased term papers or papers done by others. | F for course and recommendation for further disciplinary action (possible suspension). |
| Submission of the same term papers to more than one instructor, where no previous approval has been given. | F for both courses. |
| Unauthorized collaboration on an assignment. | F for the course for both students. |
| Falsification of information in admission applications (including supporting documentation). | Revocation of university admission without opportunity to reapply. |
| Documentary falsification (e.g., petitions and supporting materials; medical documentation). | Suspension or expulsion from the university; F for course when related to a specific course. |
| Plagiarism in a graduate thesis or dissertation. | Expulsion from the university when discovered prior to graduation; revocation of degree when discovered subsequent to graduation. |

*\*Assuming first offense* [penalties for graduate students can be more severe].

*\*\*Exam, quiz, tests, assignments or other course work.*

**S C H E D U L E**

* Variations from the schedule given below will be announced in class and on Blackboard.
* The readings listed below represent some but not all of the assigned and optional readings. Ad­ditional readings will be announced in class and on Blackboard.

**Week Date Topics, Readings, Assignment(s)**

**I Mon. 25 Aug. Introduction to musical scholarship**

 **Collecting; library classification**

 Reading: Stephen Braun, “Treasure Trove of Twang,” *Los An­geles Times*, 23 Au­gust 2001 (optional)

 David Carr, “Journalists Dancing on the Edge of Truth,” *New York Times*, 19 Au­gust 2012

 Holoman, “Preface to the Third Edition,” “Introduction: First Principles”

 Assignment: short writing exercise on the subject of collecting (due 8 Sept.)

**II Mon. 1 Sept. Labor Day – NO CLASS**

**III Mon. 8 Sept. Library catalogues: book, card, and online; at USC**

 **Citation form and footnoting**

 Reading: Turabian, Chs. 15-17

 Holoman, Ch. 3 (for music-specific information)

 Nicholson Baker, “Discards,” *The New Yorker*, 4 April 1994, 64-86 (optional)

 Louis Menand, “The End Matter: The Nightmare of Citation,” *New Yorker*, 6 Oct­ober 2003, 120-26 (optional)

 Assignment: short exercise on citation (due 15 Sept.)

**IV Mon. 15 Sept. USC ILLiad (Interlibrary Loan and Document Delivery)**

 **Music bibliographies and discographies; RISM series B**

 Assignment: short exercise on bibliographies (due 22 Sept.)

**V Mon. 22 Sept. Music dictionaries and encyclopedias**

 **The *Grove* family (print and online)**

 Reading: one or more reviews of various *Grove* dictionaries (TBA)

 Assignment: short paper comparing coverage of a topic in *Grove* and other dictionaries or encyclopedias (due 29 Sept.)

**VI Mon. 29 Sept. Music journals: history, types, submitting to them**

 **RILM, RIPM and other periodical indices**

 Reading: Imogen Fellinger *et al*., “Periodicals,” §I, 1-3, in *Grove Music Online*

 Assignment: short paper on a musical journal (printed or online), based on perusal of recent years’ issues (due 13 Oct.)

**VII Mon. 6 Oct. Other online resources for music research**

 **Google and Wikipedia – how useful? seductive? evil?**

 **Citation of online sources**

 Reading: Robert Darnton, “Google and the Future of Books,” *New York Review of Books*, 12 February 2009

 Stacey Schiff, “Know it All: Can Wikipedia Conquer Expertise?,” *New Yorker*, 31 July 2006

 John Seigenthaler, “A False Wikipedia ‘Biography,’ ” *USA Today*, 29 November 2005

 Turabian, Ch. 17, pp. 198-99

 Holoman, Ch, 3 (review pp. 58-60)

**VIII Mon. 13 Oct. Academic integrity and ethics of scholarship**

 **Review**

 Reading: Trip Gabriel, “Plagiarism Lines Blur for Students in Digital Age,” *New York Times*, 1 August 2010

 Richard Perez-Peña, “Harvard Students in Cheating Scandal Say Collaboration Was Accepted,” *New York Times*, 31 August 2012

 Robert Bruce Ware, “Our Predicament at SIU,” *Chicago Tribune*, 16 September 2007

 Jonathan Martin, “Senator Quits Montana Race After Charge of Plagiarism” (in­cluding interactive graphic) *New York Times*, 7 August 2014

 pertinent sections of <http://www.usc.edu/student-affairs/SJACS/pages/students/publications.html>

 Assignment: in-class exercise on issues of academic integrity

**IX Mon. 20 Oct. Midterm exam**

**X Mon. 27 Oct. Editions of music: complete works, facsimiles, critical and practical editions**

 **History of music printing; RISM series A/I**

 Reading: Philip Brett, “Text, Context, and the Early Music Editor," in *Authenticity and Early Music*, ed. Nicholas Kenyon (Oxford: Oxford University Press, 1988), 83-114

 George Hill, Norris Stephens, eds., *Collected Editions, Historical Series and Sets and Monuments of Music: A Bibliography* (Berkeley: Fallen Leaf Press, 1997)

 (browse) ML113 H55 1997 ref.

 Assignment: comparison of critical and practical editions of a piece of your choice, to be ap­proved beforehand by me (due 10 Nov.)

**XI Mon. 3 Nov. Thematic catalogues; RISM series A/II**

 **Manuscript studies**

 Reading: Barry Brook, “Introduction to the First Edition: On the Definitions, History, Functions, Historiography, and Future of the Thematic Catalogue ,” in *The­matic Catalogues in Music: An Annotated Bibliography*, 2nd edn., ed. Barry S. Brook and Richard Viano (Stuyvesant, NY: Pendragon, 1972), ix-xviii;

 ML113.B86 1997 (ref.), or on Google Books

 Boorman, Stanley, “Sources, MS,” §1: “Introduction,” in *Grove Music Online*

 William Kinderman, “The Evolution and structure of Beethoven's ‘Diabelli’ vari­ations,” *Journal of the American Musicological Society*, 35 (1982), 306-28 (optio­nal; on JSTOR)

**XII Mon. 10 Nov. Tour of USC Special Collections Library (with emphasis on musical holdings)**

 **Descriptive bibliography (date subject to confirmation)**

 Reading: Rita Benton, “Libraries,” § 1-3, in *Grove Music Online*

 Assignment: optional extra-credit project involving musical items in USC Special Collections Library (due 1 Dec.)

**XIII Mon. 17 Nov. The term paper, 1: choice and scope of topic, effective research techniques**

 Reading: Turabian, Chs. 1-4

 Holoman, Ch. 8

 Assignment: exercise involving preparatory steps to writing a term paper (due 24 Nov.)

**XIV Mon. 24 Nov. The term paper, 2: revision, use of illustrations and musical examples**

 **Effective oral presentation; PowerPoint**

 Reading: Turabian, Chs. 5-11 (browse), 13

 Holoman, Chs. 1-2, 4-5

 Louis Menand, “Comp Time: Is College too Late to Learn How to Write?,” *New Yorker*, 11 September 2000, 92-94

 Assignment: exercise involving technical aspects of writing and presenting a research paper (due Friday, 5 Dec.)

XV Mon. 1 Dec. **Writing concert reviews and program notes**

 **Preparing an effective CV**

 Reading: Holoman, Ch. 6

 Assignment: take-home project involving concert program and notes or concert review, to be turned in (electronically) before final exam

 **Fri. 12 Dec. Final exam** (11:00 a.m. to 1:00 p.m.)