Dr. Imani Mosley (she/her)
Office: Yon Hall 433 (insert John Cage joke here)
Classroom location: MUB 0144
Student Hours with Dr. Mosley: TBD, see below
Email: imosley@arts.ufl.edu

A note about this semester
Before we get started, how are you? These are objectively (still) weird times for all of us and while I am so excited to get to know you and teach you this semester, I am fully aware of what is before us. Your health (mental, physical, & emotional) and safety are paramount, and I will do my best to place grace, kindness, and understanding at the forefront of this class (I hope you will extend the same to me as well as to your fellow classmates). Prepare for changes, reworkings, and hiccups — do your best to center flexibility in your academic practice. If there are ever any questions or concerns, please do not hesitate to contact me — I can only help with things if I am aware of them. I hope that that our class meetings are a respite from what is the current insanity of the world and give you something to look forward to.

How to use this syllabus
This syllabus provides you with information specific to this course, and it also provides information about important university policies. This document should be viewed as a course overview; it is not a contract and is subject to change as the semester evolves. Any changes to the syllabus will be communicated to students via email and new syllabi.

General course description
The purpose of this course is to provide an introduction to graduate-level musicological research and scholarship. We will cover critical and historical approaches to musicology from the nineteenth century up to the current day. While this class will not be able to touch on all aspects of the discipline and all musics, it will serve as a foundation necessary to engage with scholarship as well as ground you in becoming critical thinkers and readers.

Requirements and Grading
Final grades will be calculated according to the system below. Rubrics and supplemental documents pertaining to the assignments are available on Canvas.

| Attendance | 10% |
| Contribution | 10% |
| Discussion Leading | 20% |
| Midterm | 25% |
| Final Paper | 35% |

Grading Scale for UF Music History Classes:

<table>
<thead>
<tr>
<th>Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>94-100</td>
<td>A</td>
</tr>
<tr>
<td>91-93</td>
<td>A-</td>
</tr>
<tr>
<td>87-90</td>
<td>B+</td>
</tr>
<tr>
<td>84-86</td>
<td>B</td>
</tr>
<tr>
<td>81-83</td>
<td>B-</td>
</tr>
<tr>
<td>77-80</td>
<td>C+</td>
</tr>
</tbody>
</table>
Attendance, Discussion, Papers and Projects

Okay, so everything is weird, right? Right. While it is unlikely that we will move to remote classes, anything is possible. And I understand that there will be illness and other things that may make attendance difficult. As such, I will evaluate attendance as we go along. However, participation is crucial. This is a graduate seminar, and everyone will get the most out of it by participating. There will be a book review for the midterm and a final paper at the end of the semester.

Gordon Rule Requirements

Successful completion of this course (a grade of C or higher) counts toward the Gordon Rule writing requirement. Mandatory course work includes 2,000 words of writing. Gordon Rule procedures adopted summer 2009 (link on this page for complete Writing Requirement Policies): https://student.ufl.edu/gordonrule.html

Academic Honesty

All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. UF students are bound by The Honor Pledge, which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (http://www.dso.ufl.edu/scct/process/student-conduct-honorcode/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report and condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TA.

Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester. Accommodations are not provided retroactively. Accommodations for other circumstances may be available. Examples include childbirth or care, elder care, grieving, or trauma. Consult with your instructor or the Dean of Students Office for more information.

Course Schedule

Week 1

1/6 Introduction – What is Musicology?

Week 2: Musicology Reconsidered/The New Musicology


Week 3: Building/Breaking the Canon


Week 4: Historiography


Week 5: Theory, Criticism, and Analysis; Music and Philosophy


Week 6: Sound Studies


Week 7: -musicologies


Week 8: -musicologies, cont.


Week 9: Music, Gender and Sexuality


3/4 NO CLASS (Music Library Association Conference)

Week 10: Music, Race, and the Other


Week 11: Music, Nation, and Politics


Week 12: Musical Aesthetics, Musical Semiotics, Narratology


Week 13: Popular Music Studies


Week 14: Reception, Society, Culture


Week 15: Musicology … Where Are We, Now?