

MUH 7938

Selling Your Scholarship

Fall Semester 2025

Thursdays, 4:05pm to 7:05pm
MUB, Room 232

Dr. Jill Rogers
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Office Hours (Yon Hall, Room 407/Zoom): Wednesdays, 1-3pm/By appointment

Course Description

In this seminar, students will develop skills and practice in the many different genres of writing that scholars are currently expected to produce as they “sell their scholarship” to various different audiences, institutions, funding bodies, and hiring committees for the purposes of receiving jobs, fellowships, book contracts, and other career opportunities. In addition to learning the basics of researching and writing conference, dissertation, and book proposals, students will have opportunities to practice writing grant and fellowship applications for discipline-specific and non-discipline-specific audiences. Moreover, students will develop a range of materials for academic and non-academic job markets, including cover letters, resumés, CVs, research statements, and writing samples. While developing these skillsets, students will also engage critically with current debates and resources regarding how to prepare for and deal with increasingly neoliberal institutions and marketplaces. This course will not only help students to build skills in selling their work—with the hope that they will be able to pass these skills onto others—but also result in a portfolio of materials that students can take with them and then adapt in various circumstances within and beyond their time at UF.

Learning Objectives

1. Students will become familiar with and develop skills in different genres of academic writing that might garner them funding and/or further their careers.
2. Students will become familiar with and develop skills in different genres of non-academic writing that might garner them funding and/or further their careers.
3. Students will learn techniques for finding and applying for academic and non-academic jobs.
4. Students will become familiar with techniques for designing careers and making themselves good candidates for positions within those careers.
5. Students will develop skills in professional written and oral communication that will help them to sell their research and their skillsets.
6. Students will develop networking and interviewing skills.
7. Students will become familiar with and learn to think critically about recent discourse concerning neoliberalism and especially the neoliberal university.

****This syllabus is subject to change at the discretion of the instructor.****

Assignments and Grading

Class Participation & Preparedness	30%
Blog posts (6)	10%
Draft Assignments Due in Class	20%
• Conference paper proposals (2) • Grant/fellowship proposal • Dissertation proposal literature review • CV • Resumes (2) • Cover letters (4) • Research statement • Teaching portfolio (statement, video, syllabus) • Book Proposal: Market Considerations Section	
Peer Reviews	10%
Portfolio of Polished Documents	25%
Professional Website	5%

Schedule of Classes & Assignments

Week 1, Thursday, August 21: Introductions – Pondering What ‘Selling your Scholarship’ Means & Entails in the 21st Century

Assignments Due before/in Class:

- Due before class: Brief blog post (c. 500 words) on what ‘selling your scholarship’ means to you, especially now that you’ve read the assigned materials. You could also include in this post some things that you’re either especially excited to discuss or that you’d like us to discuss but that aren’t currently on the syllabus.
- Due during class: In addition to completing the reading below (and any accompanying exercises), create (if you don’t already have them) a LinkedIn profile, an academia.edu profile, and open an Imagine PhD account (you can keep the LinkedIn and academia.edu profiles hidden from public view, if you wish).

Reading for this Class on the Meaning of ‘Selling Your Scholarship’:

- Syllabus
- Karen Kelsky, *The Professor is In: The Essential Guide to Turning Your PhD into a Job* (New York: Three Rivers Press, 2015), Part 1 (Chapters 1-3)
- Elizabeth Popp Berman, “The Spread of Market Logic (Chapter 7),” in *Creating the Market University: How Academic Science Became an Economic Engine* (Princeton, NJ: Princeton University Press, 2011).
- Katrina Rogers, “Expanding Definitions of Scholarly Success,” in *Putting the Humanities PhD to Work: Thriving In and Beyond the Classroom* (Duke University Press, 2020).
- Kathryn Minshew & Alexandra Cavoulacos, *The New Rules of Work: The Ultimate Career Guide For the Modern Workplace*, Introduction & Chapter 4.

Week 2, Thursday, August 28: Assessing the Current State of the Neoliberal World, Its Institutions, and How You Might Navigate These Through/With a PhD

Assignments Due Before Class:

- Due before class: Brief blog post (c. 500 words) regarding your thoughts on this week's readings and how you might approach issues of neoliberalism in your career.

Reading for this Class on Assessing Neoliberalism:

- Andrea Moore, "Neoliberalism and the Musical Entrepreneur," *Journal of the Society for American Music* 10, no. 1 (2016): 33-53.
- Marianna Ritchey, *Composing Capital: Classical Music in the Neoliberal Era* (Chicago: University of Chicago Press, 2019), Introduction: "Music and Neoliberalism" (pp. 1-20).
- Jennifer Chubb & Richard Watermeyer, "Artifice or Integrity in the Marketization of Research Impact? Investigating the Moral Economy of (Pathways to) Impact Statements within Research Funding Proposals in the UK and Australia," *Studies in Higher Education* 42, no. 12 (December 2017).
- Maggie Berg and Barbara K. Seeber, *The Slow Professor: Challenging the Culture of Speed in the Academy* (University of Toronto Press, 2016), Introduction.

Week 3, Thursday, September 4: "Professionalism"

Assignments Due Before Class:

- Due before class: Blog post (c. 500 words) reflecting on "professionalism" vis-à-vis the assigned materials.

Workshop: Networking in person and in correspondence

Reading for this Class on Professionalism:

- Kelsky, Chapters 18, 41, 42, 44-46
- Arch Lustberg, *How to Sell Yourself: Winning Techniques for Selling Yourself, Your Ideas, Your Message* (Career Press, 2002), Introduction & Chapter 1.
- Julia Miller Vick, Jennifer S. Furlong, and Rosanne Lurie, *The Academic Job Search Handbook*, 5th edition (Philadelphia: University of Pennsylvania Press, 2016), Chapters 6, 11, & 12.
- Cavoulacos & Minshew, Chapter 5, 10, 11
- Ally Boguhn, "Dress Codes, Double Standards, and Four Other Subtle Ways That Women Face Sexism at Work," *Everyday Feminism*, 19 June 2015, <https://everydayfeminism.com/2015/06/sexism-at-work/>.
- Kieran Snyder, "The Abrasiveness Trap: High-Achieving Men and Women Are Described Differently in Reviews," *Fortune*, 26 August 2014, <https://fortune.com/2014/08/26/performance-review-gender-bias/>.

Week 4, Thursday, September 11: Conference Paper/Panel Proposals

****Recommended: Begin Burnett & Evans****

Assignments Due in Class:

- List of 3+ conferences taking place in the next year to which you'd like to apply
- Drafts of two conference paper proposals that would be relevant to submit for at least one of the conferences on your list

Workshop: Conference Paper Proposals

Reading for this Class on Conference Paper/Panel Proposals:

- Kelsky, Chapter 19
- Patricia Goodson, *Becoming an Academic Writer: 50 Exercises for Paced, Productive, and Powerful Writing* (Los Angeles: Sage, 2013), Chapter 11.
- Jill Rogers, Sample Proposals
- Jill Rogers, "Writing Effective Proposals"

Week 5, Thursday, September 18: Grant & Fellowship Proposals

****Special Guest Jenny Hill will be joining us!****

Assignments Due before/in Class:

- Spreadsheet of 5-10 grants/fellowships to which you could see yourself applying in the next 5 years
 - Should include: deadline, required materials, aims of grant/fellowship (i.e. what it supports), benefits of grant/fellowship (i.e. how much and for how long)
- Draft of one grant/fellowship application for a grant/fellowship that appears in your spreadsheet
 - Should include a detailed budget, timeline, etc., as per the application requirements
- Peer review of a colleague's conference proposals
- 2-3 questions (written down) for Jenny Hill (here's a link to her bio: <https://arts.ufl.edu/directory/profile/235539>)

Workshop: Grant/Fellowship Application Drafts

Reading for this Class on Grant & Fellowship Proposals:

- Kelsky, Chapters 17, 51, 52
- Lawrence F. Locke, Waneen Wyrick Spirduso, & Stephen J. Silverman, *Proposals That Work: A Guide for Planning Dissertations and Grant Proposals* (Los Angeles: Sage, 2014), Part II (Chapters 9-10).
- Jill Rogers, Chateaubriand, Sibley, and UCLA Fellowship Proposals
- Other Fellowship Proposals TBD

Week 6, Thursday, September 25: Dissertation Proposals

Assignments Due In/Before Class:

- Dissertation Proposal Literature Review
- Outline of Dissertation Proposal
- Peer review of a colleague's grant/fellowship proposal

Workshop: Dissertation proposal literature reviews & proposal outlines

Reading for this Class on Dissertation Proposals:

- Patricia Goodson, *Becoming an Academic Writer: 50 Exercises for Paced, Productive, and Powerful Writing* (Los Angeles: Sage, 2013), Chapters 7 and 8.
- Lawrence F. Locke, Waneen Wyrick Spirduso, & Stephen J. Silverman, *Proposals That Work: A Guide for Planning Dissertations and Grant Proposals* (Los Angeles: Sage, 2014), Chapters 1-5.
- Jill Rogers, Proposal for "Grieving Through Music in Interwar France: Maurice Ravel and His Circle, 1914-1934"
- Other dissertation proposals TBD

Week 7, Thursday, October 2: Considering Various Job Markets

****Special Guest Dr. Rob Pearson will be joining us!****

Assignment Due Before/In Class:

- Due before class: Blog post (c. 500 words) on your response to learning about various different job markets. After reading the assigned materials and preparing your in-class report, where do you stand on academic vs. non-academic careers? What are the kinds of careers that you could see yourself pursuing and why?
- In-Class Report on Possible Career Options
 - After engaging with interviews on phdcareerstories.com, beyondprof.com, and hellophd.com (or any others you can find), prepare a short (5-10 minutes) presentation in which you discuss one person's PhD career path that resonates with your own skills and interests.
- Peer review of a colleague's dissertation proposal materials
- 2-3 questions (written down) for Dr. Rob Pearson (here's a link to his bio: <https://www.linkedin.com/in/rdpearson/>)

Reading for this Class on Various Job Markets

- Kelsky, Part II (Chapters 4-13)
- Kelsky, Part X (Chapters 58-59 & 61-63)
- Julia Miller Vick, Jennifer S. Furlong, and Rosanne Lurie, *The Academic Job Search Handbook*, 5th edition (Philadelphia: University of Pennsylvania Press, 2016), Part I (Chapters 1 and 2) and Part VII (Chapter 23).

Week 8, Thursday, October 9: Transferable Skills & Career Building Outside of Tenure-Track Professorships

Assignment Due in Class:

- List 15-20 transferable skills that you currently have or see yourself having by the time that you complete your PhD
- From Burnett & Evans:
 - Health/Work/Play/Love Dashboard (begin this 2-3 weeks prior to this class) (see p. 27)
 - Workview and Lifeview Reflections & Questions (begin this 2-3 weeks prior to this class) (see p. 40)
 - Good Time Journal (begin this 2-3 weeks prior to this class) (see pp. 60-61)
 - Your three Odyssey Plans (see pp. 102-105: complete graphs on p. 102, and on p. 105 complete 1-3; we'll do #4 in class)
 - Prototyping plans for each Odyssey Plan (see p. 127: complete 1-3; we'll do #4 in class)

Workshop: Designing your Life with the help of Burnett & Evans

Reading for this Class on Transferable Skills & Career Building:

- Bill Burnett & Dave Evans, *Designing Your Life: How to Build a Well-Lived, Joyful Life* (New York: Alfred A. Knopf, 2016), ALL.
- Cavoulacos & Minshew, Part I (Chapters 1-3)
- Kelsky, Chapter 60

Week 9, Thursday, October 16: CVs and Resumés [Jill is out of town for a conference; we will reschedule this class meeting]

Assignments Due in Class:

- Spreadsheet of 5+ academic and 5+ non-academic jobs
 - Include: deadlines, specifics (e.g. what kind of position, emphasis, what they're looking for, etc.), materials required, etc.
- CV draft
- Resumé drafts for 2 jobs that require them

Workshop: CVs and resumés

Reading for this Class on CVs and Resumés:

- Kelsky, Chapters 14, 24
- Vick, Furlong, and Lurie, Chapter 9
- Peruse various CVs and Resumes, TBD

Week 10, Thursday, October 23: Pitching in Person: From Networking to Interviews

Assignments Due in Class:

- Elevator pitches (spoken) on your proposed dissertation project
- Prepare responses to typical interview questions (I'll give these to you) for academic and non-academic jobs
- Peer review of a colleague's CV and resumés

Workshop: Networking, elevator pitches, mock interviews

Reading for this Class on Pitching in Person:

- Kelsky, Part V (Chapters 30-38), Chapter 20
- Lustberg, Chapters 2, 4, and 10
- Stephanie Palmer, *Good in a Room: How to Sell Yourself (and Your Ideas) and Win Over Any Audience* (Tantor, 2008), excerpts TBD.
- Vick, Furlong, and Lurie, Part IV (Chapters 13-16) & Chapter 5
- Cavoulacos & Minshew, Chapter 8

Week 11, Thursday, October 30: Public Scholarship

Special Guest Dr. Reba Wissner will be joining us!

Assignments Due in Class:

- Due before class: Blog post (c. 500 words) on how you understand public scholarship, particularly vis-à-vis music studies: how do you distinguish between “public scholarship” and other kinds of scholarship? What types of public scholarship seem appealing (or not) to you? What do you see as the benefits and drawbacks of engaging with public scholarship for authors, readers, listeners, researchers, etc.?
- 2-3 questions (written down) for Dr. Reba Wissner (here's a link to her bio: <https://www.columbusstate.edu/profiles/wissner-reba>).

Reading for this Class on Public Scholarship:

- Imani Danielle Mosley, “What to Expect at Elizabeth II’s Funeral,” *The New York Times*, September 13, 2022: <https://www.nytimes.com/2022/09/13/arts/music/queen-elizabeth-ii-funeral-music.html>.
- Emily Abrams Ansari, “Music Helps Us Remember Who We Are and How We Belong During Difficult and Traumatic Times,” *The Conversation*, May 7, 2020.
- Eric Hung, “Reflections of a Public Musicologist During the Current Wave of Anti-Asian Discrimination,” in Colloquy: “Music, Sound, and Trauma,” *Journal of the American Musicological Society* 77, no. 2 (Summer 2024): 511-578.
- A.D. Carson, *Owning My Masters*, excerpts.
- “Doing Public Musicology With Douglas Shadle,” *Sound Expertise* Podcast, hosted by Will Robin, Season 3, Episode 11: <https://soundexpertise.org/doing-public-musicology-with-douglas-shadle/>.
- Rebecca Dowd Geoffroy-Schwinden, “Digital Approaches to Historical Acoustemologies: Replication and Reenactment,” in *Digital Sound Studies*, eds. Mary Caton Lingold, Darren Mueller, and Whitney Trettien (Duke University Press, 2018).

Week 12, Thursday, November 6: Cover Letters and Job Portfolios [Jill is out of town for AMS, so we'll reschedule this seminar meeting]

Assignments Due in Class:

- Cover letters for two academic jobs and two non-academic jobs
- Research statement draft for postdoctoral application of your choice

Workshop: Cover letters and research statements

Reading for this Class on Cover Letters & Job Portfolios

- Kelsky, Chapters 22, 27, 28
- Vick, Furlong, and Lurie, Chapter 10 & Appendix 3
- Cavoulacos & Minshew, Chapter 7
- Jill Rogers: Cover letters and research statements
- Other cover letters and research statements, TBD

Week 13, Thursday, November 13: Teaching Portfolios

Assignments Due before/in Class:

- Teaching Portfolio Draft:
 - Teaching Philosophy Statement (2 pages max.)
 - Teaching Video (10 minutes max.)
 - Sample course syllabus (3 pages max)
- Peer review of a colleague's cover letters and research statement

Workshop: Teaching statements, videos, and course syllabi

Reading for this Class on Teaching Portfolios:

- Kelsky, Chapters 15, 25, 26
- Jill Rogers, Teaching Philosophy Statements from several years, TBD
- Other teaching philosophy statements TBD
- Colleen Flaherty, "Teaching Evils: Bias and Tenure," *Inside Higher Ed*, 20 May 2019, <https://www.insidehighered.com/news/2019/05/20/fighting-gender-bias-student-evaluations-teaching-and-tenures-effect-instruction>.

Week 14, Thursday, November 20: Journal Articles & Book Proposals

Special Guest Sara Cohen will be joining us!

Assignments Due Before/In Class:

- Due before class: Blog post (c. 500 words) on what you see as the main differences between a book proposal and a dissertation proposal, as well as the significance of these differences.
- List of three academic presses and three academic music journals and how these relate to your work.
 - Include a one-paragraph (minimum three sentences or bullet points) for each that details what kinds of work they publish. For the academic presses, you can focus on music titles –

what types of books do they publish? What are series are housed in this press? How might this press be a good fit (or not) for the work that you do? For academic music journals, you can focus on what types of research they publish and what features of the journal – digital or print options, subject matter, editorial board – make the journal a good fit for your work.

- Market considerations section of book proposal
- Peer review of a colleague's teaching portfolio

Workshop: Market considerations sections of book proposals & talking through “fit” in terms of where to publish.

Reading for this Class on Journal Articles and Book Proposals:

- Karen Kelsky, “How to Write a Book Proposal [2 July 2015],” *The Professor is In* [BLOG].
- “Book Proposals,” *PhD2Published*; posts by Astrid Bracke, Linda Levitt, Helen Wainwright, Jan Draper, Karen McAulay, Gina Neff, Susan Nance, Beatrice Hale
- William Germano, *From Dissertation to Book*, 2nd edition (Chicago: The University of Chicago Press, 2013), Chapters 1, 4 and 6
- Jill Rogers, proposals for *Resonant Recoveries: Music, Trauma, and Consolation in Interwar France & On the Harm in Harmony: Trauma in 20th- and 21st-Century US Musical Institutions*
- Other book proposals TBD

Final Portfolios Due on Wednesday, December 10 at 5pm

Assignment Details & Expectations

Required Texts

Class discussions will be centered around the assigned reading. In order to do well in this course, you will need to keep up with the reading assigned throughout the semester.

There are several required texts for this course that I recommend you purchase. Alternatively, you can take turns scanning these texts and making them accessible for the whole class:

- Bill Burnett & Dave Adams, *Designing Your Life: How to Build a Well-Lived, Joyful Life* (New York: Alfred A. Knopf, 2016).
- Kathryn Minshew & Alexandra Cavoulacos, *The New Rules of Work: The Ultimate Career Guide For the Modern Workplace*.

All other course readings can be found either on the Canvas course website; in books that have been placed on reserve in the Music Library; or in journals that are on the shelf in the Music Library (these are non-circulating and therefore cannot be placed on reserve).

You should have already done the readings **BEFORE** coming to class, and you should come to class with the readings in hand (or on your computer/tablet).

Class Participation and Preparedness (30%)

I will run this class like a seminar. Seminars are only as good as the effort that the people involved in them put into them. The time that we meet each week is a time for thinking through the concepts introduced in assigned reading and listening together, as a group. This means that you need to come to class having thoroughly processed the assigned materials, and armed with thoughtful questions and concerns. Your blog post assignments will often jumpstart this process; however, in order to succeed in this class you should take

notes on **everything/as much as possible** assigned for a given week and come prepared to respond to and ask questions about all of the course materials, whether or not you've chosen to respond to them in a blog post. Your seminar participation grade will be determined largely by how prepared you are and what you bring to our class discussions, including in-class presentations and other assignments that we will address in class. If you have a tendency to be shy about speaking up in class, there are ways to make sure that your participation grade does not suffer as a result. Please come and see me to find out what options are available to you.

Attendance/Late Policies: Because your class participation grade depends on your presence in the classroom, **attendance is required** for this class (i.e. I cannot give you participation credit if you are absent, and your class participation grade will be docked accordingly). If you must miss a class and would like to have your absence excused, you will need to e-mail me in advance of the class and provide me with a doctor's note or other documentation of your absence on the class immediately following your absence. Likewise, if you know you are going to be late, you should e-mail me in advance.

Blog Posts (10%)

In addition to completing the reading and listening assigned for each class, you will need to complete 6 blog posts in response to assigned materials. These posts will be viewable by other students in the class, and I would encourage all of you to engage with one another through the blog post forum. I have given you prompts for each of these in the syllabus, but I will be happy to provide additional information as needed. Each of these should be approximately 500 words, well-written, and thoughtful, although you do not need to worry about formal citations – informal citation practices will suffice (i.e. just let us know who you're citing and from which page in your post). Your responses are due by 10pm on Wednesday evenings.

Draft Assignments Due in Class (20%)

As these are all draft assignments that you will revise for your final portfolio, you should worry more here about getting your ideas down on paper than about perfect formatting and wording, although these things help as well. I will be grading these as drafts rather than as completed, finalized assignments; I do this in order to get you to take risks in being creative, expressive, and communicative. We will discuss each of these assignments in detail, and I've assigned you a variety of materials to read for each of the weeks in which these assignments are due, but you'll find basic information about each of these assignments below.

Conference paper proposals (2)

Two proposals are due **Thursday, Sept. 11** for two conferences that you name at the beginning of your assignment. Your abstracts should follow the guidelines provided by the conference organizers.

Grant/fellowship proposal

One grant/fellowship proposal is due **Thursday, Sept. 18** for a grant/fellowship that you indicate at the beginning of your assignment. Your proposals should follow the guidelines provided by the funding body.

Dissertation proposal literature review

One literature review fit for a dissertation proposal is due **Thursday, Sept. 25**. Please include a brief overview (300 words or so) of the dissertation project for which you've written a literature review.

Curriculum vitae

One CV is due on **Thursday, October 16**. Please pay attention not only to content but also to formatting, keeping in mind that how you present information about your career matters.

Resumés (2)

Two resumés for two different jobs are due on **Thursday, October 16**. Each resumé should be no more than 2 pages. Again, be sure to pay attention to formatting as well as to content. You should be sure to clearly indicate for which jobs you are directing these two resumés.

Cover letters (4)

Four cover letters for four different jobs are due on **Thursday, Nov. 6**. Two of these cover letters should be for academic positions, and the other two should be for two non-academic positions. Depending on the jobs for which you choose to write these, you may be able to use the same general template for each pair of letters, but you'll want to be sure to tailor your letters to the jobs for which you're applying. You should clearly indicate the job to which you're applying in your letters.

Research statement

One research statement for a postdoctoral position is due **Thursday, Nov. 6**. You should be sure not only to clearly indicate for which position you are writing this statement, but also to write your research statement within the guidelines provided by the job call.

Teaching portfolio

You need to submit a teaching portfolio on **Thursday, Nov. 13**. This portfolio should include 1) a teaching philosophy statement of no more than two single-spaced pages; 2) a teaching video of no more than 10 minutes; and 3) a syllabus (basic outline of no more than 3 pages) for an undergraduate course on a topic of your choosing.

Book Proposal: Market Considerations Section

You should submit the market considerations section of a feasible book proposal on **Thursday, Nov. 20**. This should be no more than two single-spaced pages in length. Please submit a brief (approx. 300- word) summary of the book project for which you're writing your market considerations at the beginning of this assignment.

Peer Reviews (10%)

You will complete peer edits for your colleagues' draft materials (i.e. each of the materials listed just above). We will discuss how to successfully peer edit in class, but your peer editing grades will be determined by a combination of your in-document edits, your filled-out peer editing worksheets (which I will post on Canvas), and reviews of your edits by your classmates (I will post the form for these on Canvas). After you have completed your peer edits, you will need to send these to each of your classmates and cc me on the message that you send so that I can grade them. Please take these peer edits seriously; if you don't complete these peer edits, you're not only letting down yourself – you're also disappointing your classmates. Each peer edit is due one week from the assignment's date:

- Peer edits for conference paper proposals (2): Due **September 18**
- Peer edits for grant/fellowship proposal: Due **September 26**
- Peer edits for dissertation proposal literature review: Due **October 1**
- Peer edits for CV & resumés (2): Due **October 24**
- Peer edits for cover letters and research statement: Due **November 13**
- Peer edits for teaching portfolio: Due **November 20**
- Peer edits for book proposal: Due **November 27**

Taken together, your peer edits constitute 10% of your final grade for this course.

Portfolio of Polished Documents (30%)

You will submit a portfolio of revised versions of all the documents listed above (the same ones that you submitted in draft format, and for which you received peer reviews) by 11:59pm on **December 10, 2025**.

Assignment Formatting

When submitting assignments electronically (which will be nearly all of them), you should submit each assignment as a Microsoft Word document, and your document titles should be as follows:

First Name.Last Name.Course Number.Assignment Title.YYYY.MM.DD.docx.

Example: Jill.Rogers.M603.Final Portfolio.2025.12.05.docx

I will deduct points from the grade of any assignment turned in that does not follow these formatting instructions.

All assignments that you turn in should exhibit thoughtful, well-written, original, and polished work that is thoroughly researched and properly cited (when necessary). These citations should be in Chicago Style. For a “quick guide” to this citation style, see http://www.chicagomanualofstyle.org/tools_citationguide.html. Alternatively, consider purchasing Kate L. Turabian’s wonderful resource: *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers* (Chicago: University Chicago Press, 2013) [an earlier edition would work equally well].

Course Policies

For attendance and late policies, see above (under “Class Participation & Preparedness”).

Class Environment:

One of the most crucial aspects of our classroom is that it provides a *safe and respectful environment* where everyone can feel comfortable both asking questions and voicing their ideas. This being said, I also think that discomfort is often necessary as part of the learning process. There will be moments when we discuss difficult issues that you may not have addressed in previous courses. However, I expect each of you to come to class with empathy, an open mind, and the recognition that you have an ethical responsibility to those with whom you share our classroom space. If *for any reason*, you feel that your classroom is not providing you with the environment you need, please e-mail me or schedule a meeting to see me immediately.

Accommodations for Students with Disabilities

If you know or think that you may have any kind of disability feel free to come and speak with me about this, and to avail yourself of the resources available to you here at UF. There are absolutely no penalties for seeking accommodations with Disability Support Services.

Here is UF's policy regarding disability accommodations: “Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting our [Get Started page](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.”

On Sexual Misconduct

As your instructor, one of my responsibilities is to create a positive learning environment for all students. Title IX and UF's Sexual Misconduct Policy prohibit sexual misconduct in any form, including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the University can help. I encourage you to visit <https://titleix.ufl.edu/> to learn more.

It is also important that you know that Title IX and University policy require me to share any information brought to my attention about potential sexual misconduct with the campus Deputy Title IX Coordinator or UF's Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist.

Academic Honesty

University of Florida students are bound by the Honor Pledge. On all work submitted for credit by a student, the following pledge is required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Student Honor Code and Conduct Code (Regulation 4.040) specifies a number of behaviors that are in violation of this code, as well as the process for reported allegations and sanctions that may be implemented. All potential violations of the code will be reported to Student Conduct and Conflict Resolution. If a student is found responsible for an Honor Code violation in this course, the instructor will enter a Grade Adjustment sanction which may be up to or including failure of the course.

Office Hours

These will take place between 1 and 3pm on Wednesdays, or by appointment, either in my office (Yon Hall 407) or via Zoom, depending on availability and comfort level. I love discussing music, concepts, ideas, practices – all of the things! – with students, so please, indulge me! I hope to get to know each of you this

semester not only through our course, but also through working one-on-one with you in office hours.

E-mail Policy

I will always do my best to get back to you as soon as possible. However, I try not to respond to e-mails after 7pm for my own well-being; therefore, if you have questions about assignments before they are due, be sure to e-mail me well in advance. I reserve the right to request 24 hours to get back to you. If you have not heard from me within this amount of time, please resend your e-mail.

Late Submission Policy

I am generally willing to negotiate regarding late assignments. This being said, please plan ahead in order to account for possible issues (technological issues, scheduling conflicts, etc.) in the days just prior to the deadline (and there are a lot of them in this seminar, so you will need to be very organized). If you believe you will have difficulty meeting a particular deadline, you must request an extension in writing (this could be via e-mail) as soon as possible. If you request a last-minute or after-the-due-date extension for one of the above reasons, you must provide me with the appropriate form of documentation. I strongly recommend that you begin all of your assignments well in advance of their deadlines and communicate with me throughout the semester if you are having difficulty keeping up with assignments.

If you are going to be late in submitting an assignment or know that you will need an extension, please e-mail me as soon as possible. In most instances, I will grant you an extension, but you must communicate with me first.

If you have missed assignments throughout the semester without communicating with me, I may be willing to give you a chance to submit some of these assignments substantially late at reduced credit. Once again, this requires you to e-mail me to discuss the particularities of the situation.

Course Evaluations Policy

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under 2 GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

For other UF policies and resources (some of which are provided above), please see:
<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>.