

Term Information

Effective Term Spring 2026

General Information

Course Bulletin Listing/Subject Area Music
Fiscal Unit/Academic Org School Of Music - D0262
College/Academic Group Arts and Sciences
Level/Career Graduate
Course Number/Catalog 6885
Course Title Historical Methods for Studying the Performing Arts
Transcript Abbreviation Historical Methods
Course Description This course takes a hands-on approach to accessing and interpreting performing arts of the past. We will use a variety of primary sources, including written and audio sources from archives, newspapers and other media. We will become familiar with old and new methods historians now use for analyzing and showcasing their data, including digital humanities strategies and tools.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Graduate status
Exclusions
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0901
Subsidy Level Doctoral Course
Intended Rank Masters, Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- describe the kinds of stories historians and historians of the arts usually tell
- articulate how historical research intervenes in a field of study
- develop an interesting and answerable research question
- explain how historical research serves various audiences (scholarly and public)
- locate and use an archive and relevant primary sources

Content Topic List

- Historical Research: Process and Product
- Treasures of the OSU Music/Dance Library
- Research question review and development

Sought Concurrence

No

Attachments

- Historical Methods for Studying the Performing Arts Syllabus rev May 2025.docx: revised proposed syllabus
(Syllabus. Owner: Banks, Eva-Marie)
- TFMA - MUSIC 6885 Concurrence response (06.11.2025)94.pdf: Concurrence - TFMA
(Concurrence. Owner: Banks, Eva-Marie)
- History of Art Concurrence, New graduate course Music 6885.pdf: Concurrence - History of Art
(Concurrence. Owner: Banks, Eva-Marie)
- History Concurrence New graduate course Music 6885.pdf: Concurrence - History
(Concurrence. Owner: Banks, Eva-Marie)
- Dance and Art History Concurrence New graduate course Music 6885.pdf: Concurrence - Dance
(Concurrence. Owner: Banks, Eva-Marie)

Comments

- Please see feedback email sent to department 05-22-2025 RLS *(by Steele, Rachel Lea on 05/22/2025 04:32 PM)*
- The course is open to all graduate students (not just music students) *(by COSTA-GIOMI, Eugenia on 05/02/2025 02:04 PM)*

COURSE REQUEST
6885 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
06/12/2025

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	05/02/2025 08:58 AM	Submitted for Approval
Revision Requested	COSTA-GIOMI, Eugenia	05/02/2025 02:04 PM	Unit Approval
Submitted	Banks, Eva-Marie	05/02/2025 02:05 PM	Submitted for Approval
Approved	COSTA-GIOMI, Eugenia	05/02/2025 02:15 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	05/08/2025 09:59 AM	College Approval
Revision Requested	Steele, Rachel Lea	05/22/2025 04:32 PM	ASCCAO Approval
Submitted	Banks, Eva-Marie	06/12/2025 09:15 AM	Submitted for Approval
Approved	COSTA-GIOMI, Eugenia	06/12/2025 09:58 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	06/12/2025 11:32 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	06/12/2025 11:32 AM	ASCCAO Approval

Historical Methods for Studying the Performing Arts

MUSIC 6885

offered in alternating years

Mode of offering: in-person

3 credit hours

Class number: 6885

Days/Time: one meeting of 2 hours and 40 minutes per week; or two meetings of 1 hour and 20 minutes per week

Format: In person

Instructor: Dr. Danielle Fosler-Lussier

Office: Timashev N478

Email: fosler-lussier.2@osu.edu

Office Hours: XXX and by appointment

COURSE DESCRIPTION

This course takes a hands-on approach to accessing and interpreting performing arts of the past. We will use a variety of primary sources, including written and audio sources from archives, newspapers and other media. We will become familiar with old and new methods historians now use for analyzing and showcasing their data, including digital humanities strategies and tools. We will examine and practice writing for public and scholarly audiences. By the end of this course students will be able to plan a historical research project; find relevant source material; and use that source material to build a convincing historical argument that serves readers well.

COURSE OBJECTIVES

By the end of this class, students will be able to:

- describe the kinds of stories historians and historians of the arts usually tell
- articulate how historical research intervenes in a field of study
- develop an interesting and answerable research question
- explain how historical research serves various audiences (scholarly and public)
- locate and use an archive and relevant primary sources
- locate and use relevant secondary sources
- use and cite primary and secondary sources to develop an argument
- give constructive feedback on the scholarship of others
- revise and refine a scholarly argument

REQUIRED TEXTS

All materials are available free of charge as links or PDFs in Carmen; through the OSU libraries; or through other local libraries and archives.

COURSE REQUIREMENTS

Students must actively participate in class meetings and complete out-of-class assignments, typically due at the start of each class meeting. It is important that students contribute to the work of the class as a whole by sharing their thinking.

Assignments are described in the course calendar below. The assignments are designed to build skills and encourage reflection; they are essential preparation for the work we will do in class. Students should expect to spend about 6 hours/week outside of class completing these assignments and come to class prepared to share writing and discuss their insights.

ASSESSMENT

Grading Scale:

A (93-100%)	A- (90-92%)	
B+ (87-89%)	B (83-86%)	B- (80-82%)
C+ (77-79%)	C (73-76%)	C- (70-72%)
D+ (67-69%)	D (63-66%)	
E (0-62%)		

In a graduate course, any grade lower than a B indicates difficulty progressing through the graduate program and should be discussed with the student's advisor.

Grades in this class are based on the following:	
30% in-class participation in discussion and exercises.	<p>A participation grade will be entered for each class meeting on an S/U basis. unexcused absences or failure to participate will be marked as Unsatisfactory, and affect the final grade proportionally. This grade is a “check mark”: partial credit is not given.</p> <p>Participation in each class meeting is marked as satisfactory when the student has done all three of the following in that class meeting:</p> <ol style="list-style-type: none"> (1) comes prepared, having done the necessary thinking and completed the assignment; (2) speaks on topic in class in ways that advance everyone's understanding of the subject; (3) responds thoughtfully and respectfully to others' ideas. <p>Students in this course are expected to maintain confidentiality and refrains from discussing in other settings the perspectives shared by other students in the course.</p>
20% completion of short out-of-class assignments	<p>Short assignments are marked on a complete/incomplete basis. This grade is a “check mark”: partial credit is not given.</p> <p>These assignments are marked as complete if:</p> <ol style="list-style-type: none"> (1) the student demonstrates thoughtful and relevant engagement with the subject matter; (2) the student posts the completed work in Carmen on time (by the due date/time);

	(3) the student has made an effort to contribute an answer that furthers the student's own thinking.
50% completion of larger writing assignments	<p>“Larger writing” assignments 1, 2, and 3 are due in the middle and at the end of the semester. These will be graded out of a specific number of points.</p> <p>The draft of assignment 3 will receive feedback using the Larger Writing 3 rubric, with a provisional grade assigned. The final version will be given a grade out of 100 points and replace the provisional grade. Submission of the draft is required.</p> <p>Larger Writing 1: 75 points Larger Writing 2: 25 points Larger Writing 3: 100 points</p>

Rubric for Larger Writing 1 (75 points)

	Excellent 20-25	Good 15-19	Needs Improvement 10-14	Task not completed 0-9
Paper has a clear thesis that seeks to answer a research question relevant in the discipline (25 points)				
Paper engages with at least 10 sources, a mix of primary and secondary sources. (25 points)				
Paper presents a logical argument that relies on the sources cited. (25 points)				

Rubric for Larger Writing 2 (25 points)

	Excellent	Good	Needs Improvement	Task not completed
Paper has introduces the topic in a way that is appropriate to a public audience	9-10	7-8	5-6	0-4
Paper explains key points using non-technical language	9-10	7-8	5-6	0-4
Paper is written at a level appropriate for a public reader	5	4	3	0-4

(~10 th grade)				
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Rubric for Larger Writing 3 (Feedback will be given on the draft using this rubric, with a provisional grade assigned; the grade assigned to the final version will replace the grade given on the draft.)

	Excellent	Good	Needs Improvement	Task not completed
Scope appropriate to graduate course (15+ double spaced pages)	5	4	3	0-2
Topic has a historical component related to the performing arts	5	4	3	0-2
Paper shows how the research question relates to relevant secondary literature in your chosen field	18-20	14-17	8-13	0-7
Paper makes a substantive argument that aligns with the available evidence	18-20	14-17	8-13	0-7
Paper draws a conclusion that appropriately answers the research question and aligns with the evidence	9-10	7-8	6-7	0-5
Paper uses appropriate and available primary and secondary sources	18-20	14-17	8-13	0-7
Sources are cited correctly and completely (Chicago Notes and Bibliography).	18-20	14-17	8-13	0-7

ATTENDANCE POLICY

It is important that students come to each class meeting. A participation grade is assigned for each class meeting on an S/U basis; unexcused absences or failure to participate will be marked as Unsatisfactory, and affect the final grade proportionally. In cases of illness or emergency that requires a longer absence, students must make up the missed classwork (getting notes from a peer and consulting with the faculty member) as well as completing the assignments.

Severe Weather Policy

Should in-person classes be canceled due to severe weather, we will meet virtually via CarmenZoom during our regularly scheduled time. In this case, I will share updates via email.

Course Calendar


Week 1 Aug. 22	Class meeting	The stuff of history <ul style="list-style-type: none"> • What stories do historians tell, in general and about the arts? • What stories do people who study the arts tell? • What is the relationship of historical writing to evidence? • What is a good research question? • How do we answer a good research question?
Aug. 28	Assignment due 10 pm	<ul style="list-style-type: none"> • Examine and take notes on the folders of archival documents located in Carmen. (budget 4 hours, including note-taking and thinking) • Read a project in progress by the faculty member teaching the course (e.g. draft talk, Fosler-Lussier, “All the President’s Women” (20 pg., budget 2 hours for reading and critical note-taking) – you will be assigned copies of this in small groups in Hypothesis. Comment/discuss in the margins. [This assignment will feature new work in progress each time for an “under the hood” discussion of how the work is done.] • Come prepared to ask questions and discuss the work strategies you imagine might underlie this kind of research. <p>See detailed instructions in Carmen.</p>
Week 2 Aug. 29	Class meeting	Historical Research: Process and Product First half: Discussion of assignment Second half: Introduction to locating and using archives Work processes: research, writing, and keeping track of information The feedback loop between primary and secondary sources—searching demonstration <ul style="list-style-type: none"> • Quick reference on primary and secondary sources: https://umb.libguides.com/PrimarySources/secondary • RILM search • Music Index search • Google Scholar search • OSU library catalog search • Worldcat

		<ul style="list-style-type: none"> • ArchiveGrid and finding aids
Sept. 4	Assignment due 10 pm	<ul style="list-style-type: none"> • Locate an archive of material that is of interest to you and accessible from where you are (hereafter: “Your Archive.”) For the purposes of this assignment, it’s best if that archive is not in your own possession. Find out how and when that archive can be accessed. This is initial shopping—you will use this archive in a later assignment. (3 hours) • Begin to make a detailed plan for using Your Archive (3 hours—do not leave this for the last minute!): <ul style="list-style-type: none"> • identify what materials you want to use (is there a finding aid? do you need to talk with people to find out what’s there? the more informal, the more social inquiry is needed) • if they exist, use finding aids to develop a plan for what you might want to see • if there are no finding aids: what can you learn about this archive to build a plan? • locate some relevant secondary sources to get the lay of the land: what have others said? do you agree? <p>Write down your initial plan and submit in Carmen. (Graded as a short assignment.)</p>
Week 3 Sept. 5	Class meeting	<p>Treasures of the OSU Music/Dance Library: Audio and video recordings as primary source material, and the thrill of the chase</p> <p>2 hours for primary source search/listening</p> <p>one hour for brainstorming research questions and secondary source searching</p> <ul style="list-style-type: none"> • 12:45 tour/orientation in the stacks, including the card catalog • 1:00 start sleuthing: task sheet with instructions • You may need to move back and forth between the stacks and the listening room; we will have headphones/splitters handy • 2:25 or so: take a break • 2:40 reconvene in room 270 for discussion <ul style="list-style-type: none"> • what did you find? what did you not find that you expected to find? • what research questions are suggested by the materials you found? • what else would you need besides this object to answer that research question?

Sept. 11	Assignment due 10 pm	<ul style="list-style-type: none"> • Develop a research question about an audiovisual item you found in the library. • Using that item as a starting point, bringing in other information sources as needed, write at least two double-spaced pages answering your research question. Make sure you give us a sense of why the question is important/interesting. Submit in Carmen. (6 hours) (Graded as a short assignment.)
Week 4 Sept. 12	Class meeting	<p>Research question review and development Share findings from assignment; discuss written work</p> <p>Preview of assignment due October 6: Discussion of archives plan submitted Sept. 4 and the assignment to come based on that plan.</p> <p>Preparation for Bench/Furlong visit</p> <ul style="list-style-type: none"> • what are the data of historical work? • what are the possibilities for organizing and using those data?
Sept. 18	Assignment due 10 pm	<p>Historical data</p> <ul style="list-style-type: none"> • Read the short article by Harmony Bench and Kate Elswit, “Visceral Data for Dance Histories,” <i>TDR</i> (The Drama Review) 66, no. 1 (March 2022): 37-61. This article explains the thinking behind the Dunham's Data project. I've put this into Hypothesis if you would like to annotate in teams to share your thoughts. (2 hours for reading and note-taking) • Examine the Dunham's Data project and the American Religious Sounds Project. Listen to at least three recordings in the American Religious Sounds Project. Take notes and write down questions. (3.25 hours) • Then briefly answer the following questions in the text box in Carmen: (45 min.) <p>What aspects of performance histories lend themselves to digital logics or online presentation?</p> <p>What do performance histories need from digital tools and how are those needs different from other fields/mediums?</p> <p>What do performances/performance histories do so differently that it's hard to imagine using digital tools to analyze them?</p> <p>(Graded as a short assignment.)</p>

Week 5 Sept. 19	Class meeting	<p>Thinking with historical data visit of Dr. Harmony Bench and Dr. Alison Furlong</p> <p>Preview of larger writing assignment at end of class, due Oct. 6</p>
Sept. 26	Assignment	<p>Larger writing assignments 1 and 2, Due Oct. 6, 10 pm: These assignments should take 18 hours total—the equivalent of two class weeks. You can accomplish these tasks at any time that is convenient to you. I recommend that you (1) track time spent and (2) don't do it all at once.</p> <ul style="list-style-type: none"> • Spend several hours with Your Archive. As you do that work, generate preliminary notes on what you find. Keep track of information from the beginning so that you can cite it appropriately. • Larger writing assignment 1: Working between your findings from your archive and available secondary sources, draft a scholarly argument using primary and secondary sources. The audience for this argument is your fellow researchers. Make this text not a diary of your work process, but rather an argument about the historical material. Aim for 6-7 pages, double-spaced. Post this in Carmen. (75 points, graded) • Larger writing assignment 2: Then draft a 700-1000 word blog post on the same subject matter, aimed at a public audience. This piece of writing should introduce your topic in a way that is appropriate to a public audience and give a non-expert reader the gist of your argument. You can use the model of <i>Music Means</i>, the blog of the American Musicological Society. Be sure you are using the Readability Calculator to write at a reading level appropriate to 10th-11th grade. (Most news writing is at this level.) (25 points, graded) <p>Your research process and writing will be discussed in class on Oct. 10; you will read the blog post aloud in class.</p>
Week 6 Sept. 26	Class meeting	<p>Keeping track of information as you work: examples and practice (in class exercises)</p>
Oct. 2	Assignment	<ul style="list-style-type: none"> • Read Zachary Schrag, <i>Princeton Guide to Historical Research</i> (Princeton University Press, 2021), chapter 4: "Research Design," pp. 65-99. Pay special attention to pp. 90-99. (about 1 hour) Note questions and comments about his ideas in Hypothesis for discussion in class.

		<ul style="list-style-type: none"> • Complete Larger Writing Assignments 1&2 (described above) by Oct. 6.
Week 7 Oct. 3	Class meeting	Strategies for finding and reading secondary sources (in-class exercises)
Oct. 6	Assignment due 10 pm	<ul style="list-style-type: none"> • Turn in Larger Writing Assignments 1&2 as described above.
Week 8 Oct. 10	Class meeting	Work process debrief; sharing of projects. Each student reads the blog post aloud for feedback. Instruction on how to give productive and kind feedback to others, with practice in class.
Oct. 16	Assignment due 10 pm	<ul style="list-style-type: none"> • Listen to segments of three podcast episodes and read one short essay: historians talk about approaches to “the facts” (1.5 hours) <p>-“Drafting the Past” podcast, Ep. 23: Andrew Wehrman Writes the Next Topic Sentence https://draftingthepast.com/podcast-episodes/episode-23-andrew-wehrman-writes-the-next-topic-sentence/ 0:00-4:12</p> <p>-“Drafting the Past” podcast, Ep. 25: Kidada Williams Preaches the Gospel of Audience https://draftingthepast.com/podcast-episodes/episode-25-kidada-williams-preaches-the-gospel-of-audience/ 8:45-27:20</p> <p>-Williams refers to this short text: read it! David Kazanjian, “Scenes of Speculation,” <i>Social Text</i> 33, no. 4 (2015): 77-84. https://www.english.upenn.edu/sites/default/files/articles/Kazanjian%20C%20Scenes%20of%20Speculation%20.pdf</p> <p>- “Drafting the Past” podcast, Ep. 19: Deborah Harkness Does Her Best Historical Work https://draftingthepast.com/podcast-episodes/episode-19-deborah-harkness-does-her-best-historical-work/ 0:00-8:40 and 24:04-36:00</p> <ul style="list-style-type: none"> • Read Fosler-Lussier, <i>Music in America’s Cold War Diplomacy</i>, pages 143-146, 161-165 and take notes (45 min.) • Watch film “What the Hell Happened to Blood, Sweat and Tears?” and take notes (2.5 hours for watching/note taking)

		<ul style="list-style-type: none"> • Prepare for discussion: write questions for the filmmaker and submit in Carmen discussion forum by Monday night (30 min.)
Week 9 Oct. 17	Class meeting	<p>Presenting the arts to the public on film Visit of filmmaker John Scheinfeld</p> <p>How are the filmmaker's approaches to historical research different from those of historians who present their work in writing? How are they similar?</p> <p>Storytelling strategies and hazards</p>
Oct. 23	Assignment due 10 pm	<ul style="list-style-type: none"> • Watch video and take notes: "Reconstructing Anna Sokolow's Steps of Silence" (10 minutes) https://www.youtube.com/watch?v=XWEDGIZGRKI • Read and take notes: Hannah Kosstrin, <i>Honest Bodies</i>, Preface and Introduction (through page 29). See my notes/glosses in Hypothesis for guidance. (2.5 hours) • Read and take notes: Hannah Kosstrin, "Kinesthetic Seeing," in <i>Futures of Dance Studies</i>, with section introduction (17 pages, 1.5 hours) https://muse-jhu-edu.proxy.lib.ohio-state.edu/pub/19/edited_volume/chapter/2457854 • Watch video excerpt referred to in that essay: The relevant excerpt is at timepoint 1:00:35 (about an hour in), but the whole thing is worthwhile. (1.5 hours)  Ohad Naharin Deca Dance.mp4
Week 10 Oct. 24	Class meeting	<p>The problem of what we can't access: embodiment and reconstructing experience Visit of Dr. Hannah Kosstrin</p>
Oct. 30	Assignment due 10 pm	<p>Part 1: Public historical writing (2 hours)</p> <ul style="list-style-type: none"> • (for discussion in class) Read two pieces of public-facing historical writing (items will be handed out in class; they include the magazine of the Ohio History Connection, university alumni magazines, and similar public writing). What features do you notice here that are distinct from scholarly writing? What makes the piece "hook" the reader? What do you think are the criteria editors might use to acquire pieces of writing of this kind? • Using either your library item or "Your Archive" from earlier in the semester, or some other body of historical source material,

		<p>write a “hook” (first few paragraphs) for an article of this kind (audience and style). Post in the Carmen discussion forum. (Graded as a short assignment)</p> <p>Part 2: Preparing for the next phase of this class (4 hours): For Larger Writing Assignment 3, you will want to choose a topic:</p> <ul style="list-style-type: none"> • that has a historical component (some element that happened in the past) • where both primary (archival) and secondary sources are available. Secondary sources present arguments or information about the topic. They may be scholarly writing, public writing, • where enough information is available for you to make a substantive historical argument • that is interesting to someone besides you (scholars in a specific field, a specific segment of the public, ...)—or can be presented in a way that makes it interesting to someone besides you <p>By December 4, you should have a draft of Larger Writing Assignment 3 that makes good use of primary and secondary sources on your topic; acknowledges your scholarly debts; and is tuned to the needs of a particular audience of readers. Again, this text should not be “writing about writing” or a narrative of your work process; it should be a narrative or analytical historical argument about the material you have found. This draft should be as good as you can make it in the available time. The draft is <u>graded on completion</u>; the final version will be given a “points” grade out of 100.</p> <p>Spend some time figuring out a topic that meets these criteria. Some of you will want to use your archive from before; some might want to choose a new archive. Either is OK.</p>
Week 11 Oct. 31	Class meeting	<p>Project planning for end-of-semester</p> <ul style="list-style-type: none"> • Review of scholar visits of preceding weeks—what have we learned? • Discussion of public reading/writing—what did this assignment teach you? • What are you thinking about for your final projects? What problems do you expect? • We will discuss each student’s project plan and develop strategies for advancing the work.
Nov. 6	Assignment due 10 pm	Do as much as you can on your project in about 6 hours of work, as follows:

		<ul style="list-style-type: none"> • Using strategies and organizational tools as we discussed in class, gather research sources for your final project. Try to take a broad view, thinking expansively about search terms that might help you with aspects of your topic, or theoretical approaches that might be apropos even if they treat other topics. • Organize these sources into a provisional bibliography (guidelines in Carmen). I know it will be a work in progress. Submit this bibliography in the “week 11 bibliography assignment” spot in Carmen. • Choose at least one source that you think will be illuminating for your project. Read/listen/attend to that source closely and take notes. There are probably aspects (quoted matter, references to other works, theoretical terms, or arguments) that seem especially relevant. Do these aspects point you to more sources to gather? If so, go ahead and gather them as you have time. • As you work, remember to think about how to organize the ideas you are creating, as well as the materials that keep coming. Develop and use a strategy that will serve you well for the rest of this semester/project. • I will ask you to report verbally on your findings in class on November 7. • Bring a useful source for your project and a device suitable for writing to class on November 7.
Week 12 Nov. 7	Class meeting	<p>Project check-ins: How did that go? What did you find?</p> <p>Discussion and further development of search and writing/note-taking strategies, using the source they brought as a case study</p> <p>Discussion of how to develop each project, including a sense of purpose for this piece of writing; review of Schrag reading on research design</p>
Nov. 13	Assignment	<p>Read and take notes (revisiting truth, facts, and explanation):</p> <ul style="list-style-type: none"> • Arthur Mendel, “Evidence and Explanation,” <i>Report of the Eighth Congress, International Musicological Society, New York, 1961</i>, volume II (Reports), pp. 3-18. PDF in Hypothesis tool. • Karl Popper, <i>Conjectures and Refutations: The Growth of Scientific Knowledge</i> (London: Routledge, 1963), 215-16, 228-233. PDF in Hypothesis tool.

		<p>(These will be a slow read; I have provided some guidance on terms that might not be familiar. Budget 2 hours and expect to spend some time figuring out the main ideas and how they relate to our work.)</p> <p>Continue to take steps to develop your project. (4-5 hours)</p> <ul style="list-style-type: none"> • search for sources • listen/read/view sources and take notes, making sure to organize your data sensibly as you gather • begin writing • Note questions that arise as you work. Where are you getting stuck? Where are you confused? We will discuss these questions in class. <p>Where we are heading: Larger Writing Assignment (draft) due December 4 at 10 pm: Produce a draft research paper. As noted above, this paper should meet these criteria:</p> <ul style="list-style-type: none"> • its scope is appropriate to a graduate course (at least 15 double-spaced pages in Times New Roman 12pt font) • it has a historical component (some element that happened in the past) and relates to the performing arts. The research question may be analytical (e.g. asking how a particular scene or institution worked) or narrative (e.g. inquiry into development of a person, work, or performance style over time). • it shows how the research question relates to relevant secondary literature in your chosen field (making clear the relationship between your thinking and that of other scholars). The topic should be demonstrably interesting to someone besides you (scholars in a specific field, a specific segment of the public, ...)—or you can present it in a way that makes it interesting to someone besides you. • it makes a substantive argument that aligns with the available evidence • it draws a conclusion that answers the research question and aligns with the evidence • it uses appropriate and available primary and secondary sources. • its sources are cited correctly and completely in the Chicago Manual of Style's Notes and Bibliography format. <p>By December 4, you should have a draft that makes good use of primary and secondary sources on your topic; acknowledges your scholarly debts; and is tuned to the needs of a particular audience of readers. This draft should be as good as you can make it in the available time. We will tune up these drafts in class on December 5, and a final version will be due on December 11.</p>
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Week 13 Nov. 14	Class meeting	Standards of evidence in historical writing Discussion of Mendel, Popper, and preview of Sprout and Ochoa. Project updates and workflow discussion.
Nov. 20	Assignment due 10 pm	Read and take notes (an example of narrative history of music, 1 hour). Our purpose here is to notice strategies for writing narrative history. Leslie Sprout, "Music for a 'new era': Composers and National Identity in France, 1936-1946" (Ph.D. diss., University of California, 2000), Table of Contents (p. 7), Preface (v-xiii), and a portion of the section "Cultural Life Resumes in Paris" (106-118); and glance at the Appendices and Bibliography (376 ff.) These page numbers refer to the numbers on the pages, not to the page numbering of the PDF. Questions to prepare for in-class discussion: <ul style="list-style-type: none"> • What are the primary and secondary sources used here? • What is the author's main interest? • How does the argument/storytelling proceed? Come to class prepared to discuss. Continue project work (5 hours).
Week 14 Nov. 21	Class meeting	Narrative history Discussion of Sprout (first half) Project updates and discussion of work process (second half)
Nov. 27	Assignment due 10 pm	Read and take notes (an example of analytical history of music, 2 hours). Our purpose here is to notice strategies of making analytical history. Ana Ochoa Gautier, "Sonic Transculturation: Epistemologies of Purification and the Aural Public Sphere in Latin America." <i>Social Identities</i> 12, no. 6 (November 2006): 803-825. Pay special attention to the histories on pp. 811-817. Questions to prepare for in-class discussion: <ul style="list-style-type: none"> • What are the primary and secondary sources used here? (Note: the answer here will be complicated and interesting.) • What is the author's main interest? • How does the argument/storytelling proceed? Continue to take steps to develop your project. (4 hours)
Week 15 Nov. 28	Class meeting	Analytical history Discussion of Ochoa (first half)

		Project updates and discussion of work process (second half)
Dec. 4	Assignment due 10 pm	<ul style="list-style-type: none"> • Submit online a draft of the larger writing assignment. We will discuss editorial strategies in class. • Bring two printed-on-paper copies of your draft to class.
Week 16 Dec. 5	Class meeting	<p>Refining an argument</p> <p>Substance</p> <ul style="list-style-type: none"> • Reverse outlining • Argument check: logical sequence • Argument check: align with audience and purpose • How am I engaging with others' work? • Citation practice (debts, generosity, and whose voice is not here?) • Sentence check (do I believe this? is this literally true?) • "writing about writing" vs. writing • Plagiarism, ChatGPT <p>Prose</p> <ul style="list-style-type: none"> • Watching for word repetition, forms of "to be," active verbs, your own verbal tics (we all have them), run-on or long sentences • Style tuned to your specific audience • Readability Calculator • Word "Read Aloud" (under Review menu in Microsoft 365) <p>In class you will read a partner's paper and reverse-outline it.</p>
Dec. 11	Final assignment due	Revise your paper using the strategies discussed in class on December 5. Turn it in in Carmen by December 11, 10 pm.

UNIVERSITY POLICIES:

Academic misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee ([Faculty Rule 3335-5-48.7 \(B\)](#)). For additional information, see the [Code of Student Conduct](#).

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: Any activity that tends to compromise the academic integrity of

the University or subvert the educational process. Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Disability Services

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Religious accommodation

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with

applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the **Civil Rights Compliance Office**. (Policy: **Religious Holidays, Holy Days and Observances**)

Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know is suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call

counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 **by dialing 988 to reach the Suicide and Crisis Lifeline.**

Sexual Misconduct/Relationship Violence (TITLE IX)

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <https://civilrights.osu.edu/title-ix> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

Diversity

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment.

Land acknowledgment

The University acknowledges that its campuses have long served as sites of meeting and exchange for Indigenous peoples, including those in historical times known as the Shawnee, Miami, Wyandotte, Delaware, and the People of Fort Ancient, Hopewell, and Adena cultures also known as the earthworks builders, as well as other tribal nations of the region. The Ohio State University honors and respects the diverse Indigenous peoples connected to the land.

Class Grievances

According to University policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor. Then, if necessary, take your case to the area head for Musicology, the Director of the School of Music, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23.

COPYRIGHT DISCLAIMER

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

COURSE TECHNOLOGY

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24/7.

Self-Service and Chat support: <http://ocio.osu.edu/selfservice>

Phone: 614-688-HELP (4357)

Email: 8help@osu.edu

TDD: 614-688-8743

√ Necessary equipment

Computer: current Mac (OS X) or PC (Windows 7+) or tablet with high-speed internet connection for accessing course materials and completing/submitting assignments.

Students will sometimes be asked to bring a device to class for work on in-class activities.

√ Necessary software

Microsoft Office 365 ProPlus All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.

- Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
- Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.
- Hypothes.is annotation software runs within the Carmen course management system and is compatible with Mac or PC operating systems.

Thursday, June 12, 2025 at 9:24:37 AM Argentina Standard Time

Subject: Re: Concurrence, New graduate course Music
Date: Tuesday, May 27, 2025 at 10:37:53 AM Argentina Standard Time
From: Shelton, Andrew
To: COSTA-GIOMI, EUGENIA

Hi, Eugenia:

Great to hear from you. I hope you are well.

The syllabus you sent us does not match the concurrence form—they appear to be about two separate courses. However, if MUS 6885 is what you are seeking concurrence for, the Department of Dance is happy to sign off on that.

Best,
Andy

Andrew Carrington Shelton	
Interim Chair	Interim Chair
Department of Art	Department of Dance
The Ohio State University	The Ohio State University
258 Hopkins Hall	316 Sullivant Hall
128 N. Oval Mall	1813 North High Street
Columbus, OH 43210	Columbus, OH 43210
(614) 292-5072	(614) 292-7977
shelton.85@osu.edu	

Professor
Department of History of Art
201 Pomerene Hall
1760 Neil Avenue
Columbus, OH 43210
(614) 292-7481

From: COSTA-GIOMI, EUGENIA <costa-giomi.1@osu.edu>
Date: Sunday, May 25, 2025 at 2:01 PM
To: Shelton, Andrew <shelton.85@osu.edu>
Subject: Concurrence, New graduate course Music

Dear Andy,

The ASC Curriculum committee has approved the graduate course attached pending concurrence approval from Dance and other performance departments. I am attaching the concurrence form that needs to be signed (an email from you saying that it is approved may substitute the form) and the syllabus. The review period is two weeks. The course is MUS 6885, “Historical Methods for

Studying the Performing Arts”

Let me know if you have any questions. Thank you Andy!
Eugenia



Eugenia Costa-Giomi, PhD

Professor, Music Education

Associate Director, Graduate Studies

Distinguished Professor, Academy of Teaching

Associated Researcher, Crane Center for Early Childhood

Timashev Music Building 564, 1866 College Rd, Columbus, OH 43210

costa-giomi.1@osu.edu

Thursday, June 12, 2025 at 9:26:11 AM Argentina Standard Time

Subject: Re: Concurrence, New graduate course Music
Date: Sunday, May 25, 2025 at 4:50:41 PM Argentina Standard Time
From: Levi, Scott
To: COSTA-GIOMI, EUGENIA

Dear Eugenia,

I'm pleased to grant concurrence.

Best,
Scott



Scott Levi
Professor and Chair
Department of History
100A Dulles Hall
230 Annie and John Glenn Avenue
Columbus, OH 43210-1367
614-292-3001 Office / 614-292-2447 Office / 614-292-2282 Fax

levi.18@osu.edu history.osu.edu

From: COSTA-GIOMI, EUGENIA <costa-giomi.1@osu.edu>
Date: Sunday, May 25, 2025 at 2:07 PM
To: Levi, Scott <levi.18@osu.edu>
Subject: Concurrence, New graduate course Music

Dear Scott,

The ASC Curriculum committee has approved the graduate course attached pending concurrence approval from performance departments and from History. I am attaching the concurrence form that needs to be signed (an email from you saying that it is approved may substitute the form) and the syllabus. The review period is two weeks. The course is MUS 6885, "Historical Methods for Studying the Performing Arts"

Let me know if you have any questions. Thank you Scott!

Eugenia



Eugenia Costa-Giomi, PhD

Professor, Music Education

Associate Director, Graduate Studies

Distinguished Professor, Academy of Teaching

Associated Researcher, Crane Center for Early Childhood

Timashev Music Building 564, 1866 College Rd, Columbus, OH 43210

costa-giomi.1@osu.edu

Thursday, June 12, 2025 at 9:26:36 AM Argentina Standard Time

Subject: Re: Concurrence, New graduate course Music
Date: Sunday, May 25, 2025 at 4:50:34 PM Argentina Standard Time
From: Whittington, Karl
To: COSTA-GIOMI, EUGENIA

Hi Eugenia,

We are happy to offer concurrence – we don't really teach performing arts histories, so there is no overlap with our course offerings.

Best,
Karl

From: COSTA-GIOMI, EUGENIA <costa-giomi.1@osu.edu>
Date: Sunday, May 25, 2025 at 8:09 PM
To: Whittington, Karl <whittington.78@osu.edu>
Subject: Concurrence, New graduate course Music

Dear Karl,

The ASC Curriculum committee has approved the graduate course attached pending concurrence approval from performance/arts departments. I am attaching the concurrence form that needs to be signed (an email from you saying that it is approved may substitute the form) and the syllabus. The review period is two weeks. The course is MUS 6885, "Historical Methods for Studying the Performing Arts"

Let me know if you have any questions. Thank you Karl!

Eugenia



Eugenia Costa-Giomi, PhD

Professor, Music Education
Associate Director, Graduate Studies
Distinguished Professor, Academy of Teaching
Associated Researcher, Crane Center for Early Childhood
Timashev Music Building 564, 1866 College Rd, Columbus, OH 43210
costa-giomi.1@osu.edu

Concurrence Form

<p style="text-align: center;">The Ohio State University College of Arts and Sciences Concurrence Form</p>
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The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests.
An e-mail may be substituted for this form.

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Units should be allowed two weeks to respond to requests for concurrence.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the College of Arts and Sciences and the Office of Academic Affairs.

A. Proposal to review

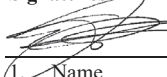
MUSIC	6885	Historical Methods for Studying the Performing Arts
Initiating Academic Unit	Course Number	Course Title
new course		06/10/2025
Type of Proposal (New, Change, Withdrawal, or other)		Date request sent
Theatre, Film, and Media Arts (FILMSTD)		06/11/2025
Academic Unit Asked to Review		Date response needed

B. Response from the Academic Unit reviewing

Based on the sample syllabus and information provided, the Department of Theatre, Film, and Media Arts is happy to offer concurrence for proposed course **MUSIC 6885, "Historical Methods for Studying the Performing Arts."**

We do not see substantial disciplinary overlaps with our program offerings and graduate students in our degree programs may elect to take this course as an optional elective.

Signatures

	E.J. Westlake, Chair and Professor	Department of Theatre, Film, and Media Arts	June 11, 2025
1. Name	Position	Unit	Date
2. Name	Position	Unit	Date