Doc. 300.3.2

Higher Education Institution's Response

(Departmental)

Date: 14.4.2020

- **Higher Education Institution: European University Cyprus**
- **Town: Nicosia**
- **School/Faculty: School of Humanities, Social and Education Sciences**
- **Department: Arts**
- **Programme(s) of study under evaluation Name (Duration, ECTS, Cycle)**

Programme 1
In Greek:
«ΜΟΥΣΙΚΗ, 240 ECTS/4 έτη, (Πτυχίο)»
In English:
«Music, 240 ECTS/4 Years, (Bachelor of Music)»

Programme 2
In Greek:
«ΜΟΥΣΙΚΗ, 90 ECTS/1.5 έτος, (Μεταπτυχιακό)»
- Μουσική Παιδαγωγική
- Εκτέλεση
- Σύνθεση

In English:
«Music, 90 ECTS/1.5 Years, (Master of Music)»
- Music Education
- Performance
- Composition

Programme 3
In Greek:
«ΜΟΥΣΙΚΗ, 180 ECTS/3 έτη, (Διδακτορικό)»
In English:

ΚΥΠΡΙΑΚΗ ΔΗΜΟΚΡΑΤΙΑ
REPUBLIC OF CYPRUS

The present document has been prepared within the framework of the authority and competencies of the Cyprus Agency of Quality Assurance and Accreditation in Higher Education, according to the provisions of the "Quality Assurance and Accreditation of Higher Education and the Establishment and Operation of an Agency on Related Matters Laws of 2015 to 2019" [N. 136 (I)/2015 to N. 35(I)/2019].

A. Guidelines on content and structure of the report

- *The Higher Education Institution (HEI) based on the External Evaluation Committee's (EEC's) evaluation report (Doc.300.3.1) must justify whether actions have been taken in improving the quality of the department in each assessment area.*

- *In particular, under each assessment area, the HEI must respond on, <u>without changing the format of the report</u>:*

    - *the findings, strengths, areas of improvement and recommendations of the EEC*
    - *the deficiencies noted under the quality indicators (criteria)*
    - *the conclusions and final remarks noted by the EEC*

- *The HEI's response must follow below the EEC's comments, which must be copied from the external evaluation report (Doc. 300.3.1).*

- *In case of annexes, those should be attached and sent on a separate document.*

1. Department's academic profile and orientation

> **Sub-areas**
>
>   **1.1   Mission and strategic planning**
>   **1.2   Connecting with society**
>   **1.3   Development processes**

General comments by the EEC:

- **The absence of a specialist in research-led performance mitigates against the strategic development in that field.**
- **Additionally, write:**
  - Expected number of Cypriot and international students
  - Countries of origin of international students and number from each country

The assessors were not provided with these.

Response by EUC:

- In full agreement with the Committee's observation, as indicated also in the Programmatic Evaluation Document, and in confirming our own understanding as to the fact that the absence of a specialist in research-led performance mitigates against the strategic development of the Department in the Performance path in the Ph.D., the Department of Arts, has decided not to proceed to accept applications for a Ph.D. in Performance. At the same time, the Department followed the respective suggestion of EEC to review the research-led scientific collaborators leading the Master's degree in Performance, and advertised a number of scientific collaborators' vacancies. The advertisement aims to attract performers who focus on research-led performance, and who will work closely with the full-time faculty to ensure the coherence of the performance concentration. The advertisement was announced with the indication that it aims to attract Instrumental Instructors of all instruments and that the required qualifications include: a) a Doctorate degree (i.e. PhD holder in the relevant field of Performance or equivalent qualifications), and b) Evidence on creative/practice-based research (please find more details in the link of the announcement of the vacancy on the EUC Website here https://euc.ac.cy/en/department-of-arts-scientific-collaborator-2/).

- As far as the expected number of Cypriot and international students requested by the EEC, the expectations per year of study are as follows:
  -For the B.Mus: up to 20 students, most of them Cypriots.
  -For the M.Mus: up to 20 students, most of them Cypriots, Greek, other European countries and Middle East.
  -For the Ph.D.: up to 5 students, most of them Cypriots, but also from Greece, other European countries and Middle East.

- In addition, we resubmit here (please see Appendix 1) the table with the countries of origin of international students in our Department and the number of students from each country. The table was included (as Table 4), among the table attachments initially submitted along the document 200.3 (Application for Departmental Evaluation). It is now updated with the

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F2019 and S2020 entrances. For the academic year F2019-S2020, the intake of music students was 14, with 1 student from Egypt and the rest from Cyprus.

Areas of improvement and recommendations by the EEC:
- **The mission statement on the website does not match the mission statement provided to the assessors.**
- **The absence of a specialist in research-led performance mitigates against the strategic development in that field.**

Response by EUC:

- Indeed, the University's website was not updated with the mission statement of the Department on the date of the EEC visit. However, you can now assess the mission statement available through the link below: https://euc.ac.cy/en/academics/schools-departments/school-of-humanities-social-education-sciences/

- As mentioned above, it is true that the absence of a specialist in research-led Performance hinders the offering of the Ph.D. to applicants who would like to pursue a Ph.D. in Performance. Thus, the Department will not proceed with opening positions for Ph.D. students in Performance. In addition, as indicated also in the Programmatic Evaluation Document, the Department followed the respective suggestion of EEC to review the research-led scientific collaborators leading the Master's degree in Performance, and advertised a number of scientific collaborators' vacancies. The advertisement aims to attract performers who focus on research-led performance, and who will work closely with the full-time faculty to ensure the coherence of the performance concentration. The advertisement was announced with the indication that it aims to attract Instrumental Instructors of all instruments and that the required qualifications include: a) a Doctorate degree (i.e. PhD holder in the relevant field of Performance or equivalent qualifications), and b) Evidence on creative/practice-based research (please find more details in the link of the announcement of the vacancy on the EUC Website here https://euc.ac.cy/en/department-of-arts-scientific-collaborator-2/).

2. Quality Assurance

> **Sub-areas**
>
> **2.1   System and quality assurance strategy**
> **2.2   Quality assurance for the programmes of study**

Areas of improvement and recommendations by the EEC:
The assessors found certain weaknesses in the provision of online databases, especial JStor.

The Department needs a dedicated large ensemble room.

Response by EUC:

We fully agree with the Committee's findings regarding the provision of certain databases from the library's electronic catalogue. Therefore, the Department has secured-as suggested also in the Programmatic Evaluation document- the following, aiming at enriching the Department's library databases so that it facilitate research in the field of music:
1. The Library has taken care to include in the 2020-2021 budget the acquisition of both RILM and JSTOR.
2. The Library will further acquire RISM and MGG, on par with the interlibrary agreement among all Cypriot universities.

It is also pointed out that The EUC's Library already provides access to Cambridge Core (Cambridge University Press) including all 360 peer-reviewed journals and their digitised archives.

As far as the dedicated large ensemble room is concerned, following the Committee's suggestion, all band rehearsals will be permanently moved to the large auditorium (Cultural Centre), which the Committee had the opportunity to visit during their visit and which can host around 700 people and is suitable for large ensemble rehearsals.

3. Administration

No specific comments by the EEC.

4. Learning and Teaching

Sub-areas

4.1 Planning the programmes of study
4.2 Organisation of teaching

Areas of improvement and recommendations by the EEC:
Numbers of students in spaces is suitable, except in the case of large ensemble studios.

Response by EUC:

We thank the Committee for this valuable suggestion. A constant strategy of the Department has been to maintain excellence in our infrastructure necessary to deliver our programmes' curriculum and ensure our educational mission. As the Committee confirms, during its visit, toured the premises of the Department, finding the spaces suitable, except of the large ensemble studio. Indeed, even though a small Department, our facilities are satisfactory. Therefore as pointed out in Section 2 of the report, as far as the dedicated large ensemble room is concerned, the band rehearsals will now on be permanently moved to the large auditorium (Cultural Centre), which can host around 700 people and is suitable for large ensemble rehearsals.

5. Teaching Staff

No specific comments by the EEC.

6. Research

Areas of improvement and recommendations by the EEC:
The absence of a BMus senior thesis and composition portfolio is a barrier to developing the students´ research abilities.

Response by EUC:

We fully understand and agree with the Committee's suggestions that aim to improve our students' research abilities. Thus, the Department has revised the B.Mus. program's curriculum in order to to include two new courses, namely the "MTC420: Composition Portfolio" and "MHI420: Undergraduate Thesis" which will match the Recital as well as the Music Practicum (please see Revised Curriculum in Appendix 2 and Revised Syllabi of the two new courses in Appendix 3). Thus the students will gain a more rounded experience to all different areas which are now enhanced with a research scope aiming at developing their overall research abilities (please also see the respective responses of the Department in the Programmatic Evaluation Document response).

7. Resources

No specific comments by the EEC.

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B. Conclusions and final remarks

In a well-managed department with ambitious students and a coherent set of programmes, there should be opportunities for the greater involvement of upper-level students in research activity: senior thesis and composition portfolio and so on.

Response by EUC:

We would like to thank the EEC for the positive feedback and its constructive recommendations. Indeed, we are glad that the Committee noted the coherency of our programs, its well-management as well as acknowledged the ambitions of our students. In addition, as the Committee mentions in the report, we are proud that we have managed to achieve a happy and well-organised unit with good resources and facilities.

We would also like to thank the Committee for the fruitful and collegial discussions that took place through both days of its visit.

At the same time, we took into serious consideration of all Committee's recommendations and we trust that we have fully complied with their suggestions and recommendations. As far as the Committee's concern regarding our students' research activity, we have revised the program curriculum to include a Composition Portfolio and Senior Thesis, which complement the existing Internship and Recital courses, in order to improve our students' research training and research skills, and thus allow them to proceed, better equipped, to graduate studies. Similarly, we addressed all other recommendations of the Committee as described in the previous sections of the response report.

As a final note, we would like to say that our Faculty found the EEC's vivid, sincere and fruitful discussions as a constructive learning process. The review process proved a positive experience, with the sole intent of further improving and developing our programs to achieve higher quality standards. We have thoroughly reviewed the findings, strengths and areas of improvement indicated by the EEC and we have attempted to respond to these as succinctly as possible, indicating actions taken. By embracing the EEC's comments and suggestions, we are convinced that our Department will become even stronger and more ambitious, strengthening our students' skills and maintaining its vibrant environment. In this regard, we are grateful to the EEC for their candid discussions, and the insightful comments and suggestions throughout their reports.

C. Higher Education Institution academic representatives

Name	Position	Signature
Dr Georgia Petroudi	Chairperson Department of Arts	
Professor Marios Vryonides	Dean School of Humanities, Social and Education Sciences	
FullName	Position	
FullName	Position	
FullName	Position	
FullName	Position	

Date: 14 April, 2020

Appendix 1: Departments' Students and Origins

Deparment of Arts
Programmes of Study

No.	Programme	Level	Number of students								
			F2014	S2015	F2015	S2016	F2016	S2017	F2017	S2018	F2018
1	Graphic Design	Bachelor	81	80	97	87	109	107	100	88	81
2	Music	Bachelor	59	61	52	51	52	52	50	52	55
3	Visual Arts in Education	Master (Conventional)	7	8	15	15	14	13	12	11	12
4	Music Education	Master (Conventional)	27	21	20	15	17	15	7	8	7
5	Music Education	Master (DEU)	-	5	11	12	21	18	26	26	24
6	Music Education	PhD	-	2	3	3	5	2	5	4	4

Nationalities:

F2016

(DEU) Music Education-Distance Education, Master)

CYP	3
GRE	18

Graphic Design (4 years, Bachelor)

BUL	1
CYP	99
GRE	4
ITA	1
JOR	1
LEB	1
RUM	1
RUS	1

Music (4 Years, Bachelor)

CYP	47
GRE	3
RUS	1
UKR	1

PhD Music Education

CYP	5

Visual Arts in Education (MA)

CYP	13
GRE	1

Music Education (MMUSED)

CYP	16
GRE	1

S2017

(DEU) Music Education-Distance Education,

CYP	3
GRE	15

Graphic Design (4 years, Bachelor)

CYPRUS	99
GREECE	4
ITALY	1
LEBANON	1
RUMANIA	1
RUSSIA	1

Music (4 Years, Bachelor)

CYPRUS	47
GREECE	3
RUSSIA	1
UKRAINE	1

PhD Music Education

CYPRUS	2

Visual Arts in Education (MA)

CYPRUS	11
GREECE	2

Music Education (MMUSED)

CYPRUS	15

F2017

(DEU) Music Education-Distance

Botswana	1
CYPRUS	4
FRANCE	1
GREECE	17
ZAMBIA	3

Graphic Design (4 years, Bachelor)

CYPRUS	93
GREECE	3
ITALY	1
LEBANON	1
RUMANIA	1
RUSSIA	1

Music (4 Years, Bachelor)

CYPRUS	42
EGYPT	1
GREECE	3
PALESTINE	1
RUSSIA	1
UKRAINE	2

Visual Arts in Education (MA)

CYPRUS	11
GREECE	1

Music Education (MMUSED)

CYPRUS	7

S2018

(DEU) Music Education-Distance

CYPRUS	3
FRANCE	1
GREECE	19
ZAMBIA	3

Graphic Design (4 years, Bachelor)

CYPRUS	84
GREECE	2
LEBANON	1
RUMANIA	1

Music (4 Years, Bachelor)

CYPRUS	43
EGYPT	1
GREECE	2
LEBANON	1
NEPAL	1
PALESTINE	1
RUSSIA	1
UKRAINE	2

PhD Music Education

CYPRUS	2
GREECE	2

Visual Arts in Education (MA)

CYPRUS	9
GREECE	2

Music Education (MMUSED)

CYPRUS	8

F2018

(DEU) Music Education-Distance

CYPRUS	5
GREECE	16
ZAMBIA	3

Graphic Design (4 years, Bachelor)

CYPRUS	78
GREECE	2
RUMANIA	1

Music (4 Years, Bachelor)

CYPRUS	45
EGYPT	1
GREECE	2
LEBANON	1
NEPAL	1
PALESTINE	2
RUSSIA	1
UKRAINE	2

PhD Music Education

CYPRUS	2
GREECE	2

Visual Arts in Education (MA)

CYPRUS	11
GREECE	1

Music Education (MMUSED)

CYPRUS	6
GREECE	1

S2019

(DEU) Music Education-Distance

CYPRUS	4
GREECE	18
ZAMBIA	2

Graphic Design (4 years, Bachelor)

CYPRUS	73
GREECE	2
RUMANIA	1

Music (4 Years, Bachelor)

CYPRUS	44
EGYPT	1
GREECE	2
LEBANON	1
NEPAL	1
PALESTINE	2
RUSSIA	1
UKRAINE	1

PhD Music Education

CYPRUS	1
GREECE	1

Visual Arts in Education (MA)

CYPRUS	9
GREECE	1

Music Education (MMUSED)

CYPRUS	8

APPENDIX 2: Curriculum of Bachelor of Music

A/A	Course Type	Course Name	Course Code	Periods per week	Number of ECTS
		Semester 1			
1.	Compulsory	Music in Practice I: Rudiments of Music	MTC100	3	6
2.	Compulsory	Music Technology I	MTC105	3	6
3.	Compulsory	Aural Skills I	MPR145	2	4
4.	Compulsory	Fundamental Music Skills	MTC110	2	3
5.	Compulsory	Applied Primary Study I	MPR110	1	3
6.	Compulsory	Applied Secondary Study I*	MPR140	1	2
7.	Compulsory	Music Appreciation	MTC115	3	6
		Semester 2			
8.	Compulsory	Music in Practice II: Diatonic Harmony	MTC120	3	6
9.	Compulsory	Aural Skills II	MPR155	2	4
10.	Compulsory	Applied Primary Study II	MPR115	1	3
11.	Compulsory	Applied Secondary Study II*	MPR150	1	2
12.	Compulsory	English Language	ENL102	3	6
13.	Compulsory	Introduction to Music Education	MUE100	3	6
14.	Compulsory	Principles of Ensemble Playing	MPR160	2	3
		Semester 3			
15.	Compulsory	Music in Practice III: Chromatic Harmony	MTC200	3	6
16.	Compulsory	Introduction to Forms	MTC205	3	6
17.	Compulsory	Music History I: Ancient to Baroque	MHI200	3	6
18.	Compulsory	Aural Skills III	MPR245	2	4
19.	Compulsory	Applied Primary Study III	MPR210	1	3

20.	Compulsory	Applied Secondary Study III	MPR240	1	2
21.	Compulsory	Instrumental Methods and Rehearsal Techniques	MUE200	3	3
Semester 4					
22.	Compulsory	Instrumentation and Arranging	MTC210	3	6
23.	Compulsory	Music History II: Classical to Modern	MHI205	3	6
24.	Compulsory	Aural Skills IV	MPR255	2	4
25.	Compulsory	Applied Primary Study IV	MPR215	1	3
26.	Compulsory	Applied Secondary Study IV	MPR250	1	2
27.	Compulsory	Conducting	MPR200	3	6
28.	Compulsory	Music in Practice IV: Introduction to Composition	MTC215	2	3
Semester 5					
29.	Compulsory	Music in Early Childhood	MUE300	3	6
30.	Compulsory	Composition	MTC300	3	6
31.	Compulsory	Music History III: Twentieth Century and Beyond	MHI300	3	6
32.	Compulsory	Advanced Applied Primary Study I	MPR310	1	4
33.	Compulsory	Chamber Ensemble I	MPR345	2	2
34.	Free Elective 1		------	3	6
Semester 6					
35.	Compulsory	Contemporary Music Teaching	MUE310	3	6
36.	Compulsory	Contemporary Music of Greece and Cyprus	MHI305	3	6
37.	Compulsory	Advanced Applied Primary Study II	MPR315	1	4
38.	Compulsory	Chamber Ensemble II	MPR320	2	2
39.	Music Elective 1		------	3	6
40.	Compulsory	Composition Portfolio	MTC420	3	6
Semester 7					
41.	Compulsory	Music Practicum	MUE420	3	6

42.	Compulsory	Advanced Applied Primary Study III	MPR410	1	4
43.	Music Elective 2		------	3	6
44.	Music Elective 3		-----	3	6
45.	Compulsory	Chamber Ensemble III	MPR405	2	2
46.	Compulsory	Undergraduate Thesis	MHI420	3	6
Semester 8					
47.	Compulsory	Concert Exam/Recital	MPR415/MPR420	2	6
48.	Music Elective 4		--------	3	6
49.	Music Elective 5		--------	3	6
50.	Music Elective 6		--------	3	6
51.	Free Elective 2		--------	3	6
MUSIC ELECTIVES					
Music Education					
1.	Teaching Music in an Intercultural Context		MUE320	3	6
2.	Music Therapy and Special Music Education		MUE325	3	6
3.	Creativity and Improvisation in Music Teaching and Learning		MUE330	3	6
4.	Informal Music Learning Approaches		MUE335	3	6
5.	Community Music and Wellbeing MUE340		MUE340	3	6
Composition / Music Theory					
1.	Counterpoint		MTC315	3	6
2.	Music Technology II		MTC320	3	6
3.	Creative Orchestration and Composition Techniques		MTC325	3	6
4.	Elements of Jazz		MTC330		
5.	Advanced Jazz Harmony		MTC335	3	6
Music History / Practical Skills					
1.	Advanced Conducting MPR350		MPR350	3	6

2.	Skills for the Contemporary Musician MPR355	MPR355	3	6
3.	Ethnomusicology MHI310	MHI310	3	6
4.	Music Figures and Masterpieces MHI315	MHI315	3	6
5.	Jazz, Rock and Popular Music MHI320	MHI320	3	6
Other topics				
1.	Special Topics in Music MUS402	MUS402	3	6
2.	Current Issues in Music MUS403	MUS403	3	6

Appendix 3: M.Mus. Syllabi of MTC420: Composition Portfolio" and "MHI 420: Undergraduate Thesis

Course Title	Composition Portfolio				
Course Code	MTC420				
Course Type	Compulsory				
Level	Bachelor (1st Cycle)				
Year / Semester	3rd year, 6th semester				
Teacher's Name	Dr. George Christofi				
ECTS	6	Lectures/week	3 Hours/14 weeks	Laboratories /week	N/A
Course Purpose and Objectives	This course comes as the final stage of the two previous composition courses and aims to build upon the skills gained already. Students will learn more technical devices, formal procedures and ways of thinking about composition. Additionally, more attention will be given to recent developments, key compositional approaches and techniques that have developed during the twentieth and twenty-first centuries. The individual supervision will support the development of a Composition Portfolio in creative, technical and practical terms.				
Learning Outcomes	Upon successful completion of this course, students will be able to: • Gain skills and knowledge in advanced technical compositional devices and formal procedures that have developed during the second half of the twentieth and twenty-first centuries. • Produce a number of substantial works corresponding to the undergraduate level. • Learn how to prepare a music score, presentable at a professional level in order to be ready for performance (creation of individual music parts, technical directions, etc.). • Acquire skills specifically for promoting their compositional outcome over Internet Platforms and within the artistic society (i.e. looking for opportunities for composers, workshops, call-for-scores, etc.).				
Prerequisites	MTC300		Co-requisites	None	

Course Content	The course will go into deeper examination and look into detail elements concepts and genres including, among others, textures, orchestral composition, theatrical music, conceptual music, collage, new complexity, modular form, musique spectrale, and extended techniques. Examples of specific scores that will be considered and analysed include: • Berio's, *Sinfonia* • Purcell's, *Fantasia in three parts* • Stockhausen's, *Kreuzspiel* • Stravinsky's, *Symphonies* of Wind Instruments • Schoenberg's, *Farben* • Saariaho's, *Cendres* • Murail's, *Talea* • Aperghis' , *Le* corps *à* corps • Lachenmann's, *Pression* • Sciarrino's, *Sei quartette brevi*
Teaching Methodology	Face-to-face
Bibliography	Cope, David (latest edition). Techniques of the contemporary composer. Belmont, CA: Schirmer Books. Kostka, Stefan M. (latest edition). Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall. Lee, Myung-Ji (latest edition). "The Art of Borrowing: Quotations and Allusions in Western Music." Order No. 10307667, University of North Texas. Lester, Joel (latest edition). Analytic approaches to twentieth-century music. New York: Norton. Schönberg, Arnold, Gerald Strang, and Leonard Stein (latest edition). Fundamentals of musical composition. London: Faber and Faber.
Assessment	Portfolio of Compositions 60% (total duration of 15 minutes) Mid-Term Exam 10% Technical Commentary 20% Class Participation/Attendance 10% 100%

Language	English

Course Title	Undergraduate Thesis
Course Code	MHI420
Course Type	Compulsory
Level	Bachelor, 1st Cycle
Year / Semester	4th year, 7th semester
Teacher's Name	Dr. Georgia Petroudi

ECTS	6	Lectures/week	3 hours/14 weeks	Laboratories/ week	N/A
Course Purpose and Objectives	The course is an introduction to the basic principles of scientific research and aims at acquiring the relevant knowledge and skills necessary for the design of music research, the definition and specialization of research topics and research questions. The goal is for students to apply methods and knowledge garnered throughout the music major to a capstone project that demonstrates critical and flexible thought (through critical reading, writing, and regular discussions with the project adviser), careful and ethical research that demonstrates information literacy (through the use of library resources, evaluation of quality sources, and demonstration of proper citation practices), and effective written and oral communication (through the production of a final paper and its presentation). The course will offer guidance to students through the conception and completion of an independent extensive project with relevant research interests and experience. In the context of the thesis, future graduates are invited to provide solutions to problems that may be required to resolve in in music in general. Emphasis will be given on the content, design and research, formal written communication quality, independent critical analysis, presentation and argumentation.				
Learning Outcomes	Upon successful completion of this course, students will be able to: • Demonstrate the ability to engage in independent inquiry achieved through research activities (finding sources of information, analyzing music and texts) • Apply current and critical thinking in a focused area of study • Form research questions • Reflect on this work as an outcome of their liberal arts education • Reflect on the context of their independent inquiry or artistic creation • Describe the basic principles and stages of conducting research				

	• Apply the various stages of the research design to investigate a specific research question • Choose the appropriate methodological approach to respond to the research questions • Analyze music, texts and other data useful to their research • Evaluate critically and reflect upon their research process and results • Complete a bibliographic review • Write, present and support the results of their research work • Demonstrate a high level of understanding of the musical language through practical applications and implementation • Apply the knowledge and skills acquired during their previous theoretical courses.
Prerequisites	MHI300	Co-requisites	NONE

Course Content	During the course, students will deal with the following thematic areas: • Qualitative approaches to research • Relevance and key features/Theoretical framework • Musical analysis frameworks • Literature review • Critical discussions of essays/journals • Introduction to the research process and research questions • Different types of interview, Focus Groups, and Biographical Narrative • Analysis of music, Results and Conclusions • Presentation of research thesis During this course students will conduct research and work on the topic they have chosen. Students will also work individually under the supervision of a faculty member with relevant research interests and experience. By the end of the semester, students will produce approximately 5000 words of research-based writing that will be presented in a public forum at the conclusion of the semester.
Teaching Methodology	Face-to-face
Bibliography	Bayne, P. S. (latest edition). *A guide to library research in music*. Metuchen, NJ: Scarecrow Press.

	Bell, J. (latest edition*). Doing Your Research Project.* Birkshire, England: Open University Press. McGraw-Hill Education. McGraw-Hill House. Gottlieb, J. (latest edition). *Music Library and Research Skills.* Upper Saddle River, NJ: Pearson Prentice Hall. Sampsel, L. J. (latest edition). *Music Research: A Handbook.* New York: Oxford University Press. Wingell, R. (latest edition). Writing about Music: an Introductory Guide. New Jersey: Prentice Hall
Assessment	Written Thesis 50% Writing Process 30% Thesis Presentation 10% Class Participation/Attendance 10% Total: 100%
Language	English