CARLETON UNIVERSITY
Master of Arts in Music and Culture

PROGRAM HANDBOOK

Version: 2022 – 2023

TABLE OF CONTENTS

1. Where to Go for Help and Information

This handbook is intended to give general guidelines. Please note that since printed versions of the handbook might be out of date, the online version should always be considered definitive. Beyond the handbook, there are several offices and individuals on campus that you should get to know. To make sense of all these contacts, remember that there are several levels of administration involved with running the Music MA program. *Music* itself is one discipline housed in the *School for Studies in Art and Culture (SSAC)*, which also includes Art History and Film Studies. So for certain things you will be talking directly to Music faculty and staff, but for some other tasks you might be redirected to SSAC. Above this, all graduate programs at Carleton are overseen by the *Faculty of Graduate and Postdoctoral Affairs (FGPA)*, and you will also need to deal with them on many occasions. The School itself is an academic unit within the Faculty of Arts and Social Sciences (FASS), but the primary contact beyond SSAC for Music graduate students is the FGPA.

This all becomes easier to navigate once you discover a few key people and offices. Some of these are explained in more depth throughout the handbook, but a short list of crucial contacts includes:

The Graduate Supervisor for Music
Dr. James Wright (james.wright@carleton.ca) serves as Supervisor of Graduate Studies. He will be your single most important contact, since it is the job of the Graduate Supervisor to be aware of all program features and regulations, and to help you in whatever you need to get done. Whenever you are in doubt and (importantly) this Handbook does not answer your question, the next step is to consult with the Graduate Supervisor. This applies as well to problems with a TA assignment, issues with the program, and other academic matters pertaining to your studies – the Graduate Supervisorship is a confidential administrative position.

The Graduate Administrator for SSAC
For administrative help you should go to the Graduate Administrator of the School for Studies in Art and Culture (423 St. Patrick's building), who is **Kristopher Waddell** (kristopher.waddell@carleton.ca). His telephone extension is 2342. He deals with detailed administrative issues, such as registration, student academic records and thesis submission. The Graduate Supervisor works closely with Kris to answer student questions and ensure that students fulfill degree requirements.

The Graduate Committee
The Graduate Supervisor for Music chairs the graduate program on behalf of the School's Director and the Graduate Committee, which is constituted of four or five music faculty members. For the 2022-23 academic year, the Graduate Committee consists of the following faculty members: James Wright (Chair), Ellen Waterman, Jesse Stewart, and William Echard. The Graduate Committee reviews admissions and practicum applications, approves thesis and research essay proposals, determines curriculum, helps establish policy, and generally provides a "legislative" body for graduate program decisions. Students access the Graduate Committee through the Graduate Supervisor.

The Graduate Calendar and the Music Websites
This handbook offers guidelines, but for full descriptions of regulations, courses, and other program information, you should always consult the online Graduate Calendar (*http://www.carleton.ca/calendars/grad/current/*) and the Graduate page on the Music website (*https://carleton.ca/music/graduate/*).

Student Accounts
Please note neither the Graduate Supervisor nor the Graduate Administrator for SSAC are able to handle or negotiate matters involving the payment of Student Accounts. For questions concerning tuition and fees, payment deadlines, etc., please consult https://carleton.ca/studentaccounts/ and/or contact a Student Accounts officer at student_accounts@carleton.ca or 613-520-2600 x3626 (or visit them at 301 Robertson Hall).

Faculty in Music
Contact information for all full-time music faculty members, is available on the Music website at https://carleton.ca/music/faculty-listing/. Contact information for all full-time faculty members of SSAC, including Music, is available on the School website at (https://carleton.ca/ssac/faculty-directory/). The University has an online "Phonebook" on its homepage, and if you do not have access to a computer, x7400 is the information line, which can connect you with a person or an office.

The Undergraduate Administrator for Music
For TA needs relating to specific Music courses, especially room bookings, you need to work with the Undergraduate Administrator for Music, **Tasneem Ujjainwala**, whose office is located to the left as you enter the Music area of the 9th floor (Room 911) or who can be reached through e-mail (tasneem_ujjainwala@carleton.ca) during office hours (8:00 a.m. - 4:00 p.m. weekdays). Academic graduate questions, documents, etc. should not be directed to Tasneem, but to the Graduate Supervisor and/or the Graduate Administrator.

The Assistant Director for Music
This person is responsible for the academic side of the Music programs. You may not need to deal with her or him at all, but the Assistant Director (William Echard for 2022-2023) is the person with whom the Graduate Supervisor consults on matters of funding, notably TA placement (all other matters are deliberated by the Graduate Committee).

The SSAC TA Mentor
SSAC participates in the TA Mentor program. The TA Mentor is a graduate student with extensive TA experience, and is in charge of running workshops and providing general support for SSAC TAs. Please consult with Kristopher Waddell for information about the 2022-2023 TA Mentor.

The Faculty of Graduate and Postdoctoral Affairs
You may need to deal with Graduate Studies for practical matters connected to being enrolled at Carleton. (*www.carleton.ca/graduate-studies*, 512 Tory Building).

The Carleton University Research Office
The CURO is a good source of information about scholarships and other funding opportunities. You will also be going through them if you need ethics clearance for your research (more about this in Section 3). https://carleton.ca/coris/, Tory 509 and Tory 510).

The Educational Development Centre
The EDC offers many programs to help you develop your university teaching skills and integrate them into an overall plan of professional development. https://carleton.ca/edc/, 410 Dunton Tower).

The Graduate Students' Association and your *GSA Representative*
The GSA is a student-run organization that provides assistance of all kinds for grad students, and also provides grad student representation on various Faculty- and University-level administrative bodies. The Music GSA representative for 2022-2023 has yet to be determined at the time of printing. (*www.gsacarleton.ca*).

The Music and Culture Graduate Student Society
The MCGSS is a student-run association for all graduate students in the Music and Culture program. Funded by the Carleton University Student Association (CUSA), the MCGSS provides a forum for the discussion of academic and program-related issues and for the advancement of knowledge and skills through special events and an annual colloquium of student papers. The MCGSS Executive team is reconstituted anew at the beginning of each academic year. Graduate students in music may wish to consider serving on the MCGSS Executive Committee. Among other things, the MCGSS curates and runs our annual Graduate Colloquium Series (https://carleton.ca/music/gradcolloquium/) and our annual spring Graduate Symposium. More information is available from the society itself at mcgss.carleton@gmail.com.

If you ever feel unsafe on campus, contact the Emergency Assistance line of Campus Safety Services, ext. 4444.

2. The Program: Components and Typical Timelines

There are three "streams" for the MA in Music and Culture: 1) with a thesis; 2) with a Major Research Paper; and 3) through coursework. All streams are designed as a 2-year (5-term) degree. You can obtain detailed information about course load and required courses from the Graduate Calendar or the SSAC website (https://carleton.ca/music/graduate-studies/). The following is a breakdown and requirements of the three streams:

M.A. Music and Culture - Thesis program (5.0 credits)

1. 1.5 credits in:		1.5
MUSI 5000 [0.5]	Music and Cultural Theory I: Intellectual Histories	
MUSI 5002 [0.5]	Research Methods in Music and Culture	
MUSI 5004 [0.5]	Music and Cultural Theory II: Current Debates	
2. 1.5 credits in additional course work chosen from available elective courses		1.5
3. 2.0 credits in:		2.0
MUSI 5909 [2.0]	M.A. Thesis	
Total Credits		5.0

M.A. Music and Culture - Research Essay program (5.0 credits)

1. 1.5 credits in:		1.5
MUSI 5000 [0.5]	Music and Cultural Theory I: Intellectual Histories	
MUSI 5002 [0.5]	Research Methods in Music and Culture	
MUSI 5004 [0.5]	Music and Cultural Theory II: Current Debates	
2. 2.5 credits in additional course work chosen from available elective courses		2.5
3. 1.0 credit in:		1.0
MUSI 5908 [1.0]	Research Essay	
Total Credits		5.0

Subject to the approval of the graduate supervisor, 0.5 credit may be taken outside the program in a related discipline.

M.A. Music and Culture - Coursework program (5.0 credits)

1. 1.5 credits in:		1.5
MUSI 5000 [0.5]	Music and Cultural Theory I: Intellectual Histories	
MUSI 5002 [0.5]	Research Methods in Music and Culture	
MUSI 5004 [0.5]	Music and Cultural Theory II: Current Debates	
2. 3.5 credits in additional coursework chosen from available elective courses		3.5
Total Credits		5.0

Subject to the approval of the graduate supervisor, 1.0 credit may be taken outside the program in a related discipline.

M.A. Music and Culture - Specialization in Digital Humanities - Thesis (5.0 credits)

1. **1.5 credits in:**   1.5

MUSI 5000 [0.5]   Music and Cultural Theory I: Intellectual Histories

MUSI 5002 [0.5]   Research Methods in Music and Culture

MUSI 5004 [0.5]   Music and Cultural Theory II: Current Debates

2. **0.5 credit in** additional MUSI course work chosen from available electives   0.5

3. **2.0 credits in:**   M.A. Thesis   2.0

4. **0.5 credit in:**   Issues in the Digital Humanities

DIGH 5000 [0.5]   Issues in the Digital Humanities

M.A. Music and Culture
with Specialization in Digital Humanities (5.0 credits)

Requirements - Thesis program (5.0 credits)

1. 1.5 credits in:		1.5
MUSI 5000 [0.5]	Music and Cultural Theory I: Intellectual Histories	
MUSI 5002 [0.5]	Research Methods in Music and Culture	
MUSI 5004 [0.5]	Music and Cultural Theory II: Current Debates	
2. 0.5 credit in additional MUSI course work chosen from available electives		0.5
3. 2.0 credits in:		2.0
MUSI 5909 [2.0]	M.A. Thesis	
4. 0.5 credit in:		0.5
DIGH 5000 [0.5]	Issues in the Digital Humanities	
5. 0.5 credit from DIGH (DIGH 5011, DIGH 5012, or annually listed DIGH course)		0.5
6. 0.0 credit in:		0.0
DIGH 5800 [0.0]	Digital Humanities: Professional Development	0.0
Total Credits		**5.0**
Requirements - Research Essay program (5.0 credits)		
1. 1.5 credits in:		1.5
MUSI 5000 [0.5]	Music and Cultural Theory I: Intellectual Histories	
MUSI 5002 [0.5]	Research Methods in Music and Culture	
MUSI 5004 [0.5]	Music and Cultural Theory II: Current Debates	
2. 1.5 credits additional MUSI course work chosen from available elective courses		1.5
3. 1.0 credit in:		1.0
MUSI 5908 [1.0]	Research Essay	

4. 0.5 credit in:	0.5
DIGH 5000 [0.5] Issues in the Digital Humanities	
5. 0.5 credit from DIGH (DIGH 5011, DIGH 5012, or annually listed DIGH course)	0.5
6. 0.0 credit in:	0.0
DIGH 5800 [0.0] Digital Humanities: Professional Development	
Total Credits	**5.0**
Requirements - Coursework program (5.0 credits)	
1. 1.5 credits in:	1.5
MUSI 5000 [0.5] Music and Cultural Theory I: Intellectual Histories	
MUSI 5002 [0.5] Research Methods in Music and Culture	
MUSI 5004 [0.5] Music and Cultural Theory II: Current Debates	
2. 2.0 credits in additional MUSI course work chosen from available elective courses	2.0
3. 0.5 credit in:	0.5
DIGH 5000 [0.5] Issues in the Digital Humanities	
4. 1.0 credit from:	1.0
DIGH 5011 [0.5] Graduate Practicum in Digital Humanities	
DIGH 5012 [0.5] Directed Readings and Research in Digital Humanities	
DIGH 5902 [0.5] Special Topics in Digital Humanities	
- or annually listed DIGH course [0.5]	
5. 0.0 credit in:	0.0
DIGH 5800 [0.0] Digital Humanities: Professional Development	
Total Credits	

M.A. Music and Culture
with Specialization in African Studies (5.0 credits)

Requirements - Thesis pathway (5.0 credits)	
1. 1.5 credits in:	1.5
MUSI 5000 [0.5] Music and Cultural Theory I: Intellectual Histories	
MUSI 5002 [0.5] Research Methods in Music and Culture	
MUSI 5004 [0.5] Music and Cultural Theory II: Current Debates	
2. 1.0 credit in additional MUSI course work chosen from available electives	1.0

3. 2.0 credits in:	2.0
MUSI 5909 [2.0] M.A. Thesis	
4. 0.5 credit in:	0.5
AFRI 5000 [0.5] African Studies as a Discipline: Historical and Current Perspectives	
5. 0.0 credit in:	0.0
AFRI 5800 [0.0] Scholarly Preparation in African Studies	
Total Credits	**5.0**
Requirements - Research Essay pathway (5.0 credits)	
1. 1.5 credits in:	1.5
MUSI 5000 [0.5] Music and Cultural Theory I: Intellectual Histories	
MUSI 5002 [0.5] Research Methods in Music and Culture	
MUSI 5004 [0.5] Music and Cultural Theory II: Current Debates	
2. 2.0 credits in additional MUSI course work chosen from available elective courses	2.0
3. 1.0 credit in:	1.0
MUSI 5908 [1.0] Research Essay	
4. 0.5 credit in:	0.5
AFRI 5000 [0.5] African Studies as a Discipline: Historical and Current Perspectives	
5. 0.0 credit in:	0.0
AFRI 5800 [0.0] Scholarly Preparation in African Studies	
Total Credits	**5.0**
Requirements - Coursework pathway (5.0 credits)	
1. 1.5 credits in:	1.5
MUSI 5000 [0.5] Music and Cultural Theory I: Intellectual Histories	
MUSI 5002 [0.5] Research Methods in Music and Culture	
MUSI 5004 [0.5] Music and Cultural Theory II: Current Debates	
2. 2.0 credits in additional MUSI course work chosen from available elective courses	2.0
3. 0.5 credit in:	0.5
AFRI 5000 [0.5] African Studies as a Discipline: Historical and Current Perspectives	
4. 0.0 credit in:	0.0
AFRI 5800 [0.0] Scholarly Preparation in African Studies	
5. 1.0 credits from:	1.0

AFRI 5050 [0.5]	Selected Topics in African Studies
AFRI 5100 [0.5]	African Studies Abroad
AFRI 5700 [0.5]	Directed Readings in African Studies
AFRI 5900 [0.5]	Placement
ANTH 5109 [0.5]	Ethnography, Gender and Globalization
ANTH 5202 [0.5]	The Anthropology of Underdevelopment
ANTH 5209 [0.5]	Special Topics in the Anthropology of Africa
ANTH 5809 [0.5]	Selected Topics in the Anthropology of Development and Underdevelopment
ENGL 5008 [0.5]	Studies in African Literature
ENGL 5010 [0.5]	Studies in Caribbean Literature
FREN 5212 [0.5]	Littératures francophones
INAF 5603 [0.5]	Issues in Development in Africa
LAWS 5007 [0.5]	Race, Ethnicity and the Law
LAWS 5603 [0.5]	International Law: Theory and Practice
PSCI 5107 [0.5]	Globalization, Adjustment and Democracy in Africa
PSCI 5202 [0.5]	Development Theory and Issues
PSCI 5203 [0.5]	Southern Africa After Apartheid
SOCI 5404 [0.5]	Race, Ethnicity and Class in Contemporary Societies
WGST 5902 [0.5]	Advanced Topics in Women's and Gender Studies II
Total Credits	**5.0**

There are three main types of requirements for completing the degree:

- Core courses
- Elective courses
- Thesis or Research Essay or additional courses

When you complete various components can vary somewhat, depending especially on whether you are a full- or part-time student and whether you do a thesis, a research essay or complete your MA by coursework only. There are, however, certain general principles for the timing of your degree which should be observed if possible.

(i) Completion of coursework. If you are planning to write a thesis, you should aim to have your 3 credits of coursework completed by the end of the summer of your first year. The research essay requires 4 credits (8 courses), which you are encouraged to finish by December of your second year and the MA by coursework requires 5 credits (10 courses) which can be taken over your two years of study.

(ii) Order of the core courses. Generally, the order in which these courses are offered will guide you in when to take them (assuming you take all core courses in the first year, which is most strongly recommended). MUSI 5000 and MUSI 5002 should be taken concurrently in the first term, and MUSI 5004 in the second term, preferably after completion of MUSI 5002.

(iii) Other courses. Students may register for graduate courses above and beyond the required courseload (the number of required courses depends on which 'stream' you elect to follow to complete your MA: thesis, MRP or coursework option), although we strongly discourage this in the first term of study. It is the responsibility of the student to secure the permission of the department and/or instructor in question in order to register for a course outside of Music (including those in the other units of SSAC). A student may also register for a course at the University of Ottawa, granted that Carleton does not offer the course or an equivalent.

(iv) Thesis or research essay proposal. For those students completing the MA with the Thesis or MRP option, we will be assigning you to a faculty member in January of your first year of study in order to assist you in drafting a thesis or research essay proposal for Graduate Committee approval. The proposal needs to be finished and submitted by April 15, so that we can assign thesis/research essay supervisors in a timely manner, before summer begins, and so that you can begin research or take another course during the summer, or register for a Leave of Absence. (More information about the proposal is given in Section 12).

(v) Supervisor assignment. You will be assigned a supervisor for your thesis or research essay by the end of April of your first academic year. You should meet with your supervisor as soon as she/he is assigned, to sketch out a timeline for the rest of your program. All students are entitled to thesis/research essay advising, even if a supervisor is on leave; the only condition that will cancel supervision is if the student takes a leave of absence for the summer, in which case she or he has no access to university resources. (More information about supervisors is given in Section 11, more about summer registration in Section 3).
TYPICAL TIMELINE

Term 1 (Fall Term, Year 1)
- Register for 1.5 credits (two core courses MUSI 5000 and MUSI 5002, one additional course)
- Apply for external grants, as applicable (Ontario Graduate Scholarships, Canada Graduate Scholarships)
- Begin thinking about which stream you will pursue; if it is the thesis or MRP option, begin to consider what area of inquiry you will examine

Term 2 (Winter Term, Year 1)
- Register for 1.5 credits (core course MUSI 5004, two additional courses)
- Work on and submit thesis/MRP proposal
- Apply for ethics clearance, if necessary
- Apply for summer Practicum or Reading Course, if available

Term 3 (Summer Term, Year 1)
- Begin work on thesis/research essay
- Register for thesis/research essay, take summer course or take leave of absence

Term 4 (Fall Term, Year 2)
- Thesis students register for thesis; research-essay students register for two further courses (can also occur in the summer) and research essay; coursework-only students register for courses
- Apply for PhD programs (and external grants), if applicable
- Apply for second-term Practicum or Reading Course, if necessary

Term 5 (Winter Term, Year 2)
- Complete thesis or research essay
- Defend thesis
- Apply for graduation
- Graduate!!!

3. Summer Registration

Please note: the information that follows is especially dependent upon rules set by the Faculty of Graduate and Postdoctoral Affairs. Use it as a guide, but before making final decisions about summer registration, be sure to consult with the Graduate Supervisor and/or someone in FGPA.

Registration over the summer is often advisable but is not required. If you choose to take the summer off, you are required to apply for a Leave of Absence (LOA). A leave of Absence is an exemption from registration or 1 term. While on leave, a student will not have access to university resources, or their supervisor. Funding is also suspended if you choose to take a LOA.

Here are the main factors that might determine whether you register over the summer:

- Any money in your financial package connected to the summer term will be forfeited if you don't register. However, once you resume registration in the fall the remainder of your package will be available.
- You cannot hold a TA or RA position in a term when you are not registered
- If you plan to do any research that requires ethics clearance, you must be registered in the term during which the research is to be done (i.e., ethics clearance is not given for terms in which you are not registered).
- You cannot take any courses while unregistered. So if, for example, you need to do a directed readings course over the summer, you will need to register.
- An unregistered student will not have guaranteed access to library or AVRC holdings (print or online), nor to faculty supervision. The Graduate Committee will not consider proposals, applications or requests by students who are not registered.

If you do not register for the summer and yet also do not request a leave of absence, that term will still count towards the total number of terms with which you have to complete the program (6 terms). As a result, students who do not register are recommended to apply for a leave of absence, which stops the academic clock for that term and is normally granted without question. The Graduate Administrator (Kristopher Waddell) can advise you on the steps to apply for an LOA, which normally involves filling out a Change of Registration form.

In terms of being physically present on campus: there are no rules requiring this unless you are a TA. Common sense dictates that you will be around campus a great deal when your course load is heavy. However, once your courses are completed and you are working mostly on research and writing, it is usually possible to come to campus only occasionally for consultation with your advisor and/or the Graduate Supervisor.

4. Information for TAs and RAs

Being a TA (Teaching Assistant) is a complex task, and the details of each assignment vary from course to course. The most important element of success is keeping open lines of communication with the instructor. TAs need to keep in mind that they are employees of the University, which carries both privileges and responsibilities.

In 2010, the FGPA initiated an electronic "TA Management System," whereby it is supposed to be easier to track the various stages in the process of assigning TAs. At some point during the summer, students are expected to fill out the online Profile, in which you indicate abilities, experience and preferences. At the beginning of the academic year, you will be informed of your assignment(s) for the year. Most important in the online procedures is the electronic submission of the Assignment of Duties form, which each instructor and TA must fill out at the beginning of the year and which each TA must approve.

If students are assigned work as a TA, they will receive mandatory orientation arranged by SSAC and the Educational Development Centre or EDC (see Section 1), which should answer many basic questions. Beyond that, TAs should be aware of the SSAC TA Mentor and the EDC offer ongoing training programs and consider making use of them on a regular basis. Apart from the sessions from the EDC, the TA Mentor also administers/organizes specialized SSAC training sessions throughout the academic year. The contract currently stipulates that all TAs must complete **five** hours of training each year, towards which the EDC sessions count (and which do not figure in the 260 hours of each TA assignment).

If you are given RA (Research Assistant) work, you will not have the same level of institutional support as TAs, since RA contracts are made directly between an individual faculty member and a student. In most cases an RA is paid directly out of a faculty member's research funds, but in some cases you might have an RA which is paid out of money in your own financial package. If you receive an RA position, make sure you know which of these two situations applies, because it will be helpful if you need to ask any questions later on about pay or hours.

Here are some general guidelines to keep in mind about your RA job:

- Since the nature of an RA is flexible and is highly dependent on the specific needs of the faculty member and the specific skills of the student, communication is paramount in making sure that everyone feels well-served by the experience. Be sure to talk to your faculty employer frequently and that all issues of concern to you or to them are fully addressed as soon as they become evident.

- RA work should be mostly directed towards assisting the faculty member with her or his academic research. Some of it might be mechanical or intellectually straightforward, but the bulk of it should allow you to develop your research skills in some way.

- There must be a contract specifying the beginning and end date of the RA job, the rate of pay, and the number of hours to be worked. Under no circumstances should you feel compelled to work outside the dates specified in your contract. In terms of the hours

worked, that is often dealt with more flexibly. You won't necessarily work an equal number of hours in each week, but you should never work a total number of hours in excess of the contracted amount.

- If there are issues or concerns which are not resolved through talking to the faculty employer, or which you would feel more comfortable discussing with someone else first, there are various people you could consult. Certainly talk to the Graduate Supervisor, and beyond that consider talking to your TA Mentor and/or GSA Representative.

5. Ethics Clearance for Research Involving Human Participants

At Carleton University, any research that involves living human participants needs to receive ethics clearance before work can begin. Examples of the kind of research requiring ethics clearance include (but are not limited to): interviews, observation and reporting of any events involving named (or easily identifiable) individuals; surveys; and participating in musical practices or events which you will then analyze in a way that implicates your relationship with other participants or that involves reporting observations made of named or identifiable individuals. In other words, if your research involves other living humans, you will need ethics clearance.

If your research is likely to involve this kind of activity, it is crucial that you obtain ethics clearance **before** you start, because any material collected without clearance will not be accepted for use in your thesis or research essay. For most students, this means that you should start thinking about applying for ethics clearance at the same time as you start considering your thesis or research essay proposal. If you are in any doubt about whether you will need ethics clearance, you should talk sooner rather than later to your thesis/essay supervisor (if they have been assigned) or to the Graduate Supervisor.

Although we can help you prepare your application, ethics clearance is administered by the Carleton University Research Office (*https://carleton.ca/researchethics/*), so you should consult their website for full forms and procedures. They have a committee which meets monthly during the academic year, so you need to check and make sure that you submit an application before the last meeting preceding the date when you want to start your research. For research during the Summer Term of Year I, this means applying by the beginning of May at the very latest. For information about applying for ethics clearance, contact ethics@carleton.ca.

We have found that this is the area where many thesis/research-essay proposals have difficulties, arising from poorly defined or inappropriate interview questions, overly ambitious plans for ethnographic work, unspecified number or type of informants, etc. It is thus important for the student to devote considerable thought to: 1) whether this type of research is really needed for the project; 2) if so, how it can be centrally built into the proposal and not simply serve as a casual component; 3) how the interview questions, surveys, observations etc. can be framed in such a way to be most effective while best respecting the participant. The student's supervisor for the thesis/research essay proposal and the thesis or research essay and/or Ms. MacDonald-Hicks can help you in working through these considerations. The usual turn-around time for ethics approval is one month during the academic year, but students are often asked to make revisions, which can extend the time required for approval. Thus the ethics application cannot wait until the last minute.

6. External Grants

While the primary sources of funding for MA students are Teaching Assistantships, Research Assistantships and scholarships provided by the Faculty of Graduate and Postdoctoral Affairs, students are strongly encouraged to apply for financial support through external agencies, primarily the Ontario Graduate Scholarships (OGS) and the Canada Graduate Scholarships (CGS) programs. OGS funding provides $15,000 for one-year support (the student must re-apply for the second year), while the CGS supports the student in the amount of $17,500 for one year. Detailed information about these and other external sources of funding can be found at the FGPA website at:

https://carleton.ca/music/graduate-studies/graduate-funding/
https://gradstudents.carleton.ca/awards-and-funding/https://gradstudents.carleton.ca/awards-and-funding/

Please note that our departmental deadlines for these applications are early in the fall term, so the student must request transcripts and references as soon as possible (at the latest, first week of September). These are merit awards, and so the successful applicant must possess at least at 10.0 gradepoint average for the last two years of coursework. Any student who does not meet that requirement will not be considered by the sponsoring agency.

Students are also eligible to apply for financial support from the Graduate Travel Research Bursary, which is annually given to departments by the FGPA in order to assist students with research that requires travel (maximum of $600/year for domestic research, $1200/year for international research). If funds remain after meeting thesis and research-essay research needs, the balance will be distributed to students for travel to conferences where they are presenting.

7. Guidelines for Music Practicum (MUSI 5300)

The *Practicum* is a graduate course that involves a part-time student placement in an on- or off-campus work environment, which in the past has included work at libraries and archives, for concert/festival organizations, and on large-scale research projects. The student is expected to spend one full work day, or up to 10 hours per week, with the host institution. The student earns one half-credit for successful completion of a one-term placement, which should fall within the academic timeframe that the School of Graduate and Postdoctoral Affairs has established for the term in question.

The purpose of the *practicum* is to provide a learning experience of a kind not otherwise available in a standard academic setting. A *practicum* involves exposure to both **theory and practice** in a given field, and opportunity to consider the application of broader ideas to specific settings. The choice of *practicum* should be based on a student's research interests, and the *practicum* itself should lead to a final paper that theoretically and/or critically engages with the *practicum* experience. This is not a course for students who are only interested in acquiring practical experience: the **academic component** is crucial for a successful *practicum* proposal and course.

The *practicum* is not a requirement for completion of the M.A., so admission to the course is not guaranteed. All requests for a *practicum* placement must be approved by the Graduate Committee. Inadequate or incomplete applications, weak academic performance, or unavailability or unsuitability of the requested placement are all reasons for the rejection of an application. Although the program may assist in setting up certain *practica*, it ultimately remains the student's responsibility to make and pursue contacts, develop and submit the proposal and carry out the work for the *practicum*.

I. RESTRICTIONS

a) *Practica* in Music and Culture are available only to full-time program students who have completed at least one full term of study.
b) Up to one credit of *practicum* experience can be used towards completion of the degree requirements.
c) *Practicum* placements are not available to qualifying-year students.

Exceptions to the above restrictions may only be granted by the Graduate Supervisor in unusual circumstances.

II. APPROVAL/APPLICATION

a) Students interested in a *practicum* should contact the Graduate Supervisor early during the term prior to the anticipated *practicum* in order to discuss possible placements. It is the student's responsibility to make the contacts and develop the proposal. An External Supervisor (i.e., someone in the host institution who can provide reports and serve as a liaison) should also be identified.

b) No less than **two months** prior to the placement, a *practicum* proposal must be completed and submitted by the student. The proposal will include contact information for the host and indicate in detail relevant background information and experience for the applicant, the nature and scope of the *practicum* activity, and the work that is expected to be completed (along with clear indications of how that work will be assessed). It is essential that the proposal details the nature of the academic component to the *practicum* and how it relates to the practical experience. The *practicum* should conclude with a formal paper that theoretically/critically engages with the work accomplished.

c) The Graduate Committee will consider the application and make a decision at the latest two weeks before the beginning of the term in which the *practicum* is to take place. The decision will include the assignment of an Internal Advisor (i.e., a Carleton faculty member who will oversee your practicum). Note: This means that before your proposal is accepted your main point of contact is the Graduate Supervisor. But if you are approved, then you should communicate with and submit all required material to your Internal Advisor.

III. *ACADEMIC (CARLETON) TIMELINE*

a) Two months before commencement of *practicum*: Deadline for submission of application to the Graduate Supervisor.
b) End of prior term: Registration for MUSI 5300 (once approved by Graduate Committee).
c) Middle of term: Submission to the Internal Advisor of; (i) midterm progress reports from both the student and the External Supervisor, and (ii) the student's proposal for final paper (short bibliography and paper proposal).
d) Two weeks before end of term: Submission of draft of paper to Internal Advisor.
e) End of term: Submission of student paper to Internal Advisor; submission of External Supervisor's report.

IV. *EVALUATION*

a) The evaluation of work carried out during a *practicum* will be undertaken by the External Supervisor and the Internal Advisor. A final report from the External Supervisor will base itself on the work completed, and will take into account performance during the placement. Ultimately, the final mark will be the responsibility of the Internal Advisor. However, in determining that course mark, the Internal Advisor will assign equal weighting to the work performed during the term (as assessed in the External Supervisor's report) and the final paper. That paper will be evaluated on the basis of its theoretical/critical engagement with the practical placement, i.e. for its academic component, as well as its organization, style, etc.
b) A progress report/paper proposal will be submitted at mid-point in the *practicum*. This will allow any adjustments to the scope of the project to be noted. See below (under Instructions for Host Institutions) for more information about this report.

V. INSTRUCTIONS FOR HOST INSTITUTIONS

Note: The material which follows partially duplicates material above. But for reference, it is being included in the handbook so that readers will know what instructions should be given to host institutions.

While the Graduate Supervisor for the Carleton M.A. in Music and Culture assists the student with securing the *Practicum* placement, it is ultimately the student's responsibility to make contact with the host institution and to develop the proposal. The host institution should appoint an individual to serve as on-site supervisor (the External Supervisor) for the *practicum*¸ who will function as representative for the host institution in dealings with the Music and Culture program, and provide on-site supervision for the *practicum* itself. Once initial contact is established, the potential host institution is encouraged to work with the Carleton Music Graduate Supervisor and with the student to assist in the development of the proposal and the *practicum* itself. The proposal must be approved by the Music Graduate Committee at Carleton before the *practicum* can proceed. Once the proposal is approved, the Committee will designate a Carleton advisor (the Internal Advisor) who will work with the student on the academic component of the specific *practicum* placement, which includes the student's midterm progress report and end-of-term paper (to be assessed by the Carleton Internal Advisor). By accepting a *practicum* student placement, the host institution commits to providing one term of supervision for the student in an appropriate work context. The host institution and/or the M.A. in Music and Culture may make adjustments to the proposal and the *practicum*, granted that compelling reasons for the change exist and that the changes result from consultations that have taken place between the External Supervisor, the Internal Advisor and the student.

The evaluation of work carried out during a *practicum* will be undertaken by the External Advisor and the Internal Advisor. The External Advisor will provide evaluation of the student at two times during the term:

(i) A progress report will be submitted at mid-point in the *practicum* (in conjunction with a paper proposal written by the student). This will allow any adjustments to the scope of the project to be noted. The progress report does not need to be extensive, but should describe in a general way the work being undertaken by the student, the number of hours worked to date and the External Supervisor's overall level of satisfaction with the student's performance.

(ii) A final report from the External Supervisor will base itself on the work completed, and will take into account performance during the placement. The following information should be included in that final report:

- o What was the nature of the work undertaken by the student?
- o What were the specific tasks?
- o How successful was the student in undertaking these tasks?
- o In general, what were the strengths and weaknesses of the student in this internship?
- o To what degree did the student meet your expectations for this internship?
- o What mark would you assign to the student's performance in the internship?

In assessing the overall success of the *practicum*, the final report by the External Supervisor should apply one of the following evaluative terms: Excellent, Very Good, Satisfactory or Unsatisfactory. The Carleton Internal Advisor will then assign a letter grade for the *practicum*, giving equal weight to the on-site supervisor's final report and the end-of-term paper. Final responsibility for the grade rests with the Carleton Internal Advisor.

8. Guidelines for Advanced Studies in Performance (MUSI 5400)

In addition to the regularly scheduled graduate classes that are offered every academic year, some students may be interested in further developing their performance skills and experience as a vocalist or instrumentalist in classical, traditional or popular idioms. MUSI 5400 is an elective course designed to give students an opportunity to develop their practical skills on a musical instrument on which they already have proficiency, complemented with readings in an area related to their selected repertoire.

The course will culminate in an hour-long lecture-recital comprised of 25-30 minutes of music and 30-35 minutes of a lecture about the music that will be prepared throughout the year under the supervision of an applied study instructor and a faculty supervisor. Students will enroll in this course over two consecutive terms, and the course will be comprised of bi-weekly hour-long lessons with an applied study instructor, regular meetings with a faculty supervisor and a final lecture-recital. **Advanced Studies in Performance is not a requirement for completion of the M.A., so admission to the course is not guaranteed.**

Students interested in pursuing MUSI 5400 must submit a proposal outlining the rationale for the course, the theme of the lecture-recital, a preliminary bibliography and repertoire list, and, if they choose, a proposed applied study instructor and/or faculty supervisor. This proposal is due on the first day of the month prior to the term in which the student wishes to take this course.

The Graduate Committee will review the application and will communicate to the student the results of its deliberations by the middle of the month. Students should be aware that the Committee may require revisions to the proposal, which could delay the beginning of the course if the student does not submit the revised proposal in a timely manner. The Graduate Committee reserves the right to make a final assignment of faculty supervisor for the course, and, in consultation with the Supervisor of Performance Studies, it will also identify the studio instructor for the private lessons. April 1, August 1 and December 1 are the respective submission deadlines for the summer, fall and winter terms.

Once the course is underway, students are required to prepare a finalized reading list and repertoire list by August 1st (for students starting the course in April), December 1st (for students starting the course in September), or April 1st (for students starting the course in December), created in consultation with their faculty supervisor and studio instructor.

At least two weeks before the lecture-recital the student will submit an annotated bibliography and draft of the content of the presentation for the lecture-recital. The lecture-recital will be evaluated by the instructor and faculty supervisor. The student's performance in the course will be graded according to the following criteria: 40% of the grade for the lecture-recital, 30% for the lessons with the applied instructor and 30% for the literature review/coursework with the faculty supervisor.

NOTE: Any additional expenses related to this course, such as accompanist fees, must be absorbed by the student.

9. Guidelines for Advanced Studies in Composition (MUSI 5401)

MUSI 5401 offers advanced study in composition in jazz or classical styles, with individual instruction on a biweekly basis over the course of two consecutive academic terms. Under the guidance of a faculty supervisor, the student will be required to assemble a portfolio of work as a final project for the course. **Advanced Studies in Performance is not a requirement for completion of the M.A., so admission to the course is not guaranteed.**

Students interested in enrolling in MUSI 5401 must submit a portfolio of their previous compositional work and a proposal that describes the project's main area(s) of focus. In their portfolio students should include one or two representative samples of their compositional output to date, preferably in a style most resembling the project on which they want to work; in their proposal students must describe the compositional methodology/methodologies, notational system(s), and anticipated outcomes of the project including the anticipated duration of the piece, instrumentation, etc., and the accompanying analytical text. These materials must be submitted on the first day of the month at least one month prior to the term in which the course is to begin to allow for review and revisions to the proposal.

The Graduate Committee will review the submitted portfolio and course proposal and will communicate to the student the results of its deliberations by the middle of the month. Students should be aware that the Committee may require revisions to the proposal, which could delay the beginning of the course if the student does not make the submission and revisions in a timely manner. The Graduate Committee reserves the right to make a final assignment of faculty supervisor for the course. April 1, August 1 and December 1 are the respective submission deadlines for the summer, fall and winter terms.

Once a faculty supervisor is assigned to the student, meetings will be scheduled bi-weekly at a time that is suitable to both the faculty supervisor and the student. While the course components for each student will be negotiated on a case-by-case basis, it is advised that the student will complete the following:

1) An original (preferably ensemble) work of substantial proportions, in full printed score. The score will be prepared using a recognized professional computer notation software program (unless an alternative professionally acceptable notational format is approved by the faculty supervisor). The stylistic orientation of the composition portfolio will be left to the discretion of the student in consultation with the faculty supervisor. However, the project should be centred on the creation of a large-scale original work rather than a series of smaller compositions.
2) The preparation of an accompanying analytical paper, at least 15 to 18 double-spaced pages in length (but no more than 25) that situates the work among broader musical trends and discusses the intentions, methodologies, and musical discoveries involved in the creative process.
3) Upon completion of the project, a CD copy of both the score and paper must be submitted to the faculty supervisor.

Assessment:

Final assessment will be based upon the following criteria as appropriate (to be clarified by the instructor during the initial meetings):

1. A sense of originality and creativity in the composition.
2. Adherence to professional standards in the presentation of the final score.
3. Quality of vocal/instrumental writing, as shown by evidence of:
    - (a) a knowledge of the full performing potential of the resources employed
    - (b) an understanding of idiomatic and expressive qualities particular to the resources employed
    - (c) an ear to effective ensemble resources and textures
4. An ability to manage large structures in a coherent and aesthetically satisfying manner.
5. Adherence to accepted academic standards in the writing and presentation of the analytical paper.
6. Attitude to work: evidence of a sustained and disciplined work ethic through substantial progress in both quantity and quality of material presented during tutorial sessions.

10. Guidelines for Directed Readings and Research (MUSI 5900)

The MA in Music and Culture offers a wide array of courses that support the aims of the program. We strongly encourage students to register first and foremost for graduate courses that are offered in your year/term of study, even if it falls outside their area of expertise (sometimes the most rewarding experiences take place in academic contexts outside one's specialization). However, on occasion a student may have a compelling reason to explore a topic that is not covered in one of the existing courses. MUSI 5900: Directed Readings and Research is an elective course designed to permit students to pursue research on a topic in music and culture chosen in consultation with a member of the faculty. Course expectations are the same as those for other graduate courses: regular meetings between student and faculty member, assigned readings and similar work in a clearly laid-out plan of study, one or more substantial results (reading journal, a research paper, a final project, etc.) and a mechanism for assessing the work. In general, the Graduate Committee will only approve applications for students who will have completed at least one term of coursework at the time of the reading course. **The Directed Readings and Research Course is not a requirement for completion of the M.A., so admission to the course is not guaranteed.**

The student must submit a proposal for a MUSI 5900 reading course to the Graduate Supervisor, at least one month before the beginning of the term for which the course is to take place. The proposal needs to state the course title, provide a description, rationale and context for the research topic, give a detailed plan of study (including the means of evaluation and a reading schedule) and include a full bibliography. Reading course proposals tend to average about ten pages in length, the bulk taken up by the bibliography. The proposal also must indicate the relevance of MUSI 5900 for the student's course of study, whether it is intended to investigate an area of interest or expertise for the student or to explore a topic in preparation for the thesis/research essay. The Graduate Committee will review the application and will communicate to the student the results of its deliberations by the middle of the month. Students should be aware that the Committee may require revisions to the proposal, which could delay the beginning of the course if the student does not make the submission and revisions in a timely manner. The Graduate Committee reserves the right to make a final assignment of faculty supervisor for the course. April 1, August 1 and December 1 are the respective submission deadlines for the summer, fall and winter terms.

11. Deciding Which Stream to Pursue

As mentioned above, there are three possible streams you can pursue for completion of your MA degree. For those of you choosing the thesis or MRP stream, you will generate a thesis or a research essay (we call them Major Research Papers, or MRPs) as the culminating product of your degree; those of you choosing the coursework-only option will fulfill degree requirements through the completion of additional courses (10 courses in total). Choosing the route that best suits your needs and abilities involves many factors, some of them subjective. So if you are in any doubt, the best plan is to talk early on with the Graduate Supervisor. Generally, students do not begin to decide which of these options to pursue until about halfway through their first year, and it is not necessary to make a final decision until April of that year. But in order to help focus your questions, here are a few things to keep in mind:

(i) The research essay option and the coursework only option require that you do more coursework. So one thing to ask yourself is: do I generally prefer and/or do better with courses or with large independent projects?

(ii) A thesis must always involve some kind of original primary research and/or original analysis. In other words, a thesis must to some degree represent an original contribution to knowledge. A research essay, by contrast, does not place the same emphasis on originality. So another question to ask yourself is: do I have many new ideas that I'm eager to develop, or would I be happier spending more time absorbing and organizing already-existing work?

(iii) A thesis is considerably longer and is broader in scope than a research essay (about 100 pages for the thesis, about 50 for the MRP). The thesis should contextually examine a topic that involves multiple primary and secondary sources and requires a multi-stage approach. If your topic deals with a limited set of primary sources or repertory, or has only a small body of secondary literature, and/or is modest in its research questions and results, that project would be better served by a research paper. Longer is not better: the research essay is a fully legitimate option for students whose topics do not warrant extended treatment, and is in no way inferior to a thesis.

(iv) If you intend to go on to pursue a PhD or some other post-MA academic work, you *might* be better positioned with a thesis than with a research essay or more courses. The thesis allows you to demonstrate an ability to tackle a larger project and to develop an original line of thought, both of which will make you more competitive in the PhD program application process. That said, an informal survey of selected PhD programs in Music revealed that for the majority of them, it does not matter which MA stream you fulfill, as long as you have a completed MA. In terms of employment outside of academe after the MA, the distinction between the type of final document normally also has little significance.

The Graduate Committee reserves the right to determine whether a proposal is better suited for a thesis or a research essay. Upon review of a proposal, the committee can recommend to the student that he or she undertake a research paper or thesis instead of what was originally submitted, which could require a new or thoroughly revised proposal. Keep in mind that you can change options in either direction during the course of your second year. If you move from the

thesis to the research essay, however, you will have to take two more courses, which will cause major difficulties for on-time completion if the change occurs during the Winter Term of your second year.

12. Supervisors

You will be assigned a supervisor for your thesis/research essay proposal in January and for the thesis or research essay itself by the end of April in your first year. The reason for waiting rather than assigning supervisors at the beginning of your program is that it often takes students a few months to finalize their research plans, and it takes faculty a few months to get a sense for which students might match best with particular supervisors. Before the actual assignment, you have the opportunity to talk with various faculty members about your research, and get a sense of who you might like to work with. Although no guarantees can be given, you are welcome to communicate any preferences to the Graduate Supervisor. Only regular, full-time faculty members can serve as thesis/research essay supervisors. The purpose of the proposal supervisor is to ensure that the student prepares a proposal that can be submitted to the Graduate Committee, while the thesis or research-essay supervisor oversees the document itself through its completion and defense.

Often the faculty member assigned to assist in drafting the thesis/research-essay proposal continues to supervise the project itself, granted approval of the Graduate Committee, which is given at the time that the proposal is accepted by the committee. However, a number of factors can lead to the assignment of a different faculty member at the time of proposal approval: an excessive supervisory load for the faculty member in question, a recommended shift of proposal topic, a difficult relationship between student and proposal advisor (among others). You need to bear in mind that the Graduate Committee makes the final decisions regarding supervision, although individual student (and faculty) recommendations will be taken into account.

Students need to know that, although faculty members make every effort to be available for advising, there are times when supervisors may not be readily accessible, such as during the summer or over the fall and/or winter break. Also, students need to be prepared to engage in large-scale, multiple revisions of work as part of the advising process: it is not unusual for supervisors to return drafts several times before declaring the text suitable for defense. Faculty supervisors have not only been through the thesis process themselves, but also have normally gone through the cycle for any number of students, so they should know the most expedient and best procedures for completing the final document. If problems with thesis/MRP supervision should arise, the student needs to contact the Graduate Supervisor.

13. Thesis and Research Essay Proposals

The thesis or research essay proposal is an important part of a student's training, whether for an academic career or for the business world: it is essential that graduate students be able to articulate goals and methodologies for publications, projects, etc. A well-structured and detailed proposal can drive the research project, which is why the MA in Music and Culture places such an emphasis upon it. Although lengths can vary, ten pages (with bibliography) usually suffice. Be sure to include the following in your proposal, which needs to be formally presented to the Graduate Committee for approval by April 15 of the first year:

- A title.
- A clear description of your main research question(s).
- A brief survey of existing literature directly related to your project. This doesn't need to be very extensive, but it should show that you are aware of the leading sources and have some sense of how you might use or respond to them.
- In the case of a thesis, a description of why this research is important and what kind of original contribution this work will make to the field.
- In the case of a research essay, a description of how this paper will provide a deeper understanding of a key area of musicology or musical culture.
- A description of the main materials to be collected and discussed, whether print sources, online resources, films, human subjects, etc.
- An outline of methodology. This should include remarks about how the material will be generated (e.g. through searching literary sources, conducting interviews, undertaking musical transcription, etc.), what exactly you plan to do with it (i.e., what sorts of analysis or interpretation you plan to apply), and how all of this will advance the overall goals of your project.
- A statement about plans to obtain ethics approval, if required by the topic.
- A timeline, showing all the steps the project will go through and when you hope to complete each one.
- A bibliography of important primary and secondary sources for your topic.

Students who submit proposals to the Graduate Committee should be aware that it is not unusual for a proposal to be returned for revision. This is part of the process and not a sign that the student is somehow deficient. The committee may recommend larger proposal revisions for any number of reasons: too broad of a topic, insufficient detail, inadequate methodology, etc. The Graduate Committee reserves the right to determine whether a proposal is better suited for a thesis or a research essay. Upon review of a proposal, the committee can recommend to the student that he or she undertake a research paper or thesis instead of what was originally submitted, which could require a new or thoroughly revised proposal. Upon request, the Supervisor of Graduate Studies can send out samples of successful proposals.

Once a proposal is accepted, the Graduate Supervisor will ask the Graduate Administrator to remove the block from either MUSI 5908 (Research Essay) or MUSI 5909 (Thesis). The student must register for one or the other for the second year (MUSI 5908 is one credit, MUSI 5909 is two credits). For research essay students, you need one more credit (two half-courses), for the thesis student, that is all you need to register for in the second year.

14. Guidelines for the Preparation and Defense of Theses and Research Essays

Detailed guidelines for the preparation and defense of Theses and Research Essays in the MA in Music and Culture are available in the separate document *Guidelines for Theses and Research Essays*, which can be found at https://carleton.ca/music/wp-content/uploads/Guidelines_for_Thesis-Music-2011.pdf

15. Important Dates and Deadlines. 2022-2023 Academic Year.

Fall Term 2022

September 5   Statutory Holiday. University Closed

September 6   Orientation: School for Studies in Art & Culture
Orientation: Faculty of Grad & Postdoctoral Affairs
Orientation for Teaching Assistants

September 7   Fall Term Begins

September 20   Last day to register for full fall and fall/winter classes; last day change fall and fall/winter course selection

Graduate students who have not electronically submitted their final thesis copy to the Faculty of Graduate and Postdoctoral Affairs will not be eligible to graduate in the Fall 2022 and must register for the fall 2022 term.

September 30   Last day to withdraw from fall and fall/winter courses with full fee adjustment.

October 10   Statutory holiday. University closed.

October 24-28   Fall break. No classes.

November 15   Last day for academic withdrawal from full fall and late fall courses.

December 1   Last day for receipt of applications from potential winter (February) graduates.

Last day for graduate students to submit their supervisor-approved thesis in examinable form to the department.

December 9   Fall term ends.

December 10-22   Final examinations for fall term.

Winter Term 2023

January 9	First day of winter term classes
January 20	Last day to register for winter classes; last day to change winter course selection.
	Graduate students who have not submitted their final thesis copy to the FGPA will not be eligible for winter 2023 graduation and must register for the winter 2023 term.
January 31	Last day to withdraw from fall and fall/winter courses with full fee adjustment.
February 20	Statutory holiday. University closed.
February 20-24	Winter break. No classes.
March 1	Last day for receipt of applications from potential spring (June) graduates.
	Last day for graduate students to submit their supervisor-approved thesis in examinable form to the department.
April 1	Last day of receipt of applications for spring (June) graduation
April 12	Winter term ends.
April 15-27	Final examination period
May 13	Graduate students who have not electronically submitted their final thesis copy to the Faculty of Graduate and Postdoctoral Affairs will not be eligible to graduate in spring 2023 and must register for the summer 2023 term.