

HANDBOOK FOR GRADUATE STUDENTS IN MUSIC
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COURSE OF STUDY

COURSE WORK (YEARS 1-2):

The Department of Music at the University of Pennsylvania offers Ph.D. programs in music studies and composition. All students complete a total of 14 credit units in course work, and 2-6 credit units during year three* which denote non-coursework requirements fulfilled during the academic year prior to dissertation.

Course work is completed over two years by enrolling in 7 courses per academic year as follows: Year 1 / Fall – 3 courses / Spring – 4 courses; Year 2 / Fall – 4 courses / Spring – 3 courses.

Preparation for Ph.D. Candidacy is completed over one year by enrolling in MUSC9940/MUSC9941 as follows: Year 3 / Fall 1 course / Spring 1 course.

The curriculum is structured as follows:

METHODS COURSES (3 CU'S)

One course offered per semester in rotation.

Music Studies students take 3 of 4

Composition students take 2 of 4

These methods courses are designed to provide a broad foundation for the curriculum. Each course is organized according to the instructor's preferences. This may find the instructor teaching each week or, for some iterations, could find the instructor inviting several colleagues as guests to present additional materials and approaches. The aim of the methods courses is to serve as overlapping and intersectional frames for thinking together about the wide range of approaches to music studies.

MUSC 6200: Creative and Compositional Approaches

This course focuses on methods for thinking and engaging creatively through sound, whether compositionally or through other kinds of sound objects. Topics may include: compositional strategies; recording and producing; film; sound installations; experimental ethnography; sound art; and performance practice. Students will begin to put these methodological ideas into practice by developing semester-long projects. These projects can be individual or collaborative.

MUSC 6300: Historical and Historiographic Approaches

This course focuses on theories and models of historical investigation. It explores, among others, methodologies and concepts of archival research, textual criticism and editing, codicology and paleography, philology and bibliography, encoding and textual technologies, and digital humanities; critical frameworks such as performance, gender/sexuality, critical race, transnational, environmental/landscape, materiality, and ritual and religious studies; and topics concerning oral histories, notational systems, and book, manuscript and print cultures.

MUSC 6500: Ethnographic and Anthropological Approaches

This course focuses on the ethics, politics, and practice of ethnography/ Topics may include: fieldwork methods; collaborative practice; ethnography and the archive; power and subjectivity; multimodal approaches; reciprocity and questions of accessibility; oral histories; experimental ethnography; and the politics of transcription, inscription, and translation. Students will begin to put these methodological ideas into practice by developing semester-long ethnographic projects. These projects can be individual or collaborative partnerships, and might also connect students to ongoing community-based research.

MUSC 6700: Analytical and Theoretical Approaches

This course focuses on the analytical methods and theoretical approaches that circulate in music studies. Topics may include: the politics of listening; score-based analysis; social and critical theories; issues and politics of translation, inscription, and transcription; questions of form; the history of theory; performance studies; the history of musical notation; voice and vocality; and sound studies. Students will typically begin to put these methodological ideas into practice through a series of hands-on assignments which could be either individual or collaborative in nature.

ADDITIONAL REQUIREMENTS AND ELECTIVES

MUSIC STUDIES (11 CU's)

Requirements (5 CU's)

Research Seminars (5 CU's)

5 research seminars (7xxx) taken from 5 different music faculty

Electives (6 CU's)

Additional Courses

6 seminars (numbered 5000 or above) including no more than 4 seminars outside the Music department (language courses excluded) and no more than 2 independent studies. Students are encouraged to wait until year 2 before doing independent studies, preferably after having taken a seminar with the faculty member in question. Seminars should be selected in consultation with the Director of Graduate Studies (DGS). Students who wish to add language as a component to their path of study should discuss options with the DGS. Courses may not be transferred from coursework completed prior to matriculation.

COMPOSITION (12 CU's)

Requirements (8 CU's)

Composition Methods (2 CU's)

MUSC 6220: Composing with Electronics
MUSC 6230: Composing for Performers*

Seminars (6)

MUSC 7210: Forum and Lessons (x4)
MUSC 7200: Topics in Composition (x2)

Electives (4 CU's)

Additional Courses

4 course units (free electives numbered 5000 or above) selected in consultation with advisor and graduate chair. Students are encouraged to wait until year 2 before doing independent studies, no more than 2 of which may count towards degree, preferably after having taken a seminar with the faculty member in question. Courses may not be transferred from coursework completed prior to matriculation.

*Students may take 6230: Composing with Performers twice if with two different instructors

YEAR 3:
Preparation for PhD Candidacy (2-6 CU's)

Credit load for each semester (1-3 CU's) must be selected in discussion with DGS based on academic plan for the year, all students are required to carry 3 credits per semester to denote full time status in the program. See page 13 for additional information regarding MUSC 9940 & MUSC 9941.

Music Studies
(2-6 CU's)

MUSC 9940: Preparation for PhD Candidacy in Music Studies (x2)

Composition
(2-6 CU's)

MUSC 9941: Preparation for PhD Candidacy in Composition (x2)

FOREIGN LANGUAGE AND AREA STUDIES GRANTS (FLAS) POLICY

The department recognizes the accomplishment but also the additional requirements that come with being awarded a FLAS Grant. With a view toward maintaining flexibility in the degree programs, FLAS Grant recipients may count one FLAS-related area studies course toward the 7000-level research seminar requirement. They may also count one graduate-level language course as an elective toward the Ph.D. degree in Music.

COURSE WORK AND BEYOND (YEARS 1-5):

All students are expected to participate in several non-credit bearing activities throughout their tenure at Penn. These activities are designed to create opportunities for professional development and to foster a clear sense of shared intellectual community.

ADDITIONAL ACADEMIC ACTIVITIES (NON-CREDIT)

MUSIC STUDIES

Colloquium

In additional to course work, all students are expected to participate in the departmental colloquium series while in residence.

Professionalization Workshop

Convened by a faculty member, with participation by other faculty and outside guests, this monthly workshop is designed to support third and fourth-year students. Topics may include grant writing, dissertation proposal, and conference preparation as well as the job market.

COMPOSITION

Colloquium

In additional to course work, all students are expected to participate in the departmental colloquium series while in residence.

Composers' Forum

Convened by a faculty member, with participation by other faculty and outside guests, this bi-monthly working group is designed to provide creative and professionalization training for all composition students. Students in each year, including fourth years, are expected to attend.

Dissertation Workshop

Co-convened by the Director of Graduate Studies and one student, this monthly working group is designed to support ABD students in the writing phase of their dissertation projects.

Lessons

During their third year in the program, composition students will continue non-credit participation in both forum and lessons.

PH.D. CANDIDACY REQUIREMENTS

MUSIC STUDIES EXAMS & CANDIDACY REQUIREMENTS

Practicum Exam:

During the first year of study, each student will work collaboratively with two faculty (these faculty members will be identified by the Director of Graduate Studies according to student research and interest) to determine their areas of strength and opportunities for growth in reportorial knowledge. During the first meeting, each student should offer a self-assessment which will guide faculty toward a better sense of their listening habits and sound worlds. In subsequent meetings, students and faculty will explore a variety of possible areas/topics/repertoires for listening and music study. During the second semester of study, the faculty and student will settle on 5 areas to be examined at the end of the first summer.

These areas will be selected as follows: faculty will select 2-3 areas; faculty and student will agree on a further 1-2 areas; the student will propose the final area. The structure of the exam should be settled and communicated to the Director of Graduate Studies during the Annual Review meeting (see below).

Samples of successful practicum exam answers can be reviewed in the Exams Binder in the Director of Graduate Studies' office.

Practicum exams will be evaluated on the following structure:

Pass: A Pass on all portion of the examination is required for admission to the Ph.D. program.

Partial Pass: The student must take some portion of the examination again before the question of admission to the doctoral program is decided. Failure to achieve a Pass during the second sitting may result in an offer of a terminal master's degree (see Annual Review).

Comprehensive Exam:

During the Spring of year 2, students will devise three comprehensive essay topics in consultation with their comps committee chair (who may be the same as the advisor). In consultation with the comps committee chair and the DGS, students should ask two additional faculty to be on their comprehensive exam committee. The exam topics, once approved by the comps committee, should be submitted to the DGS by the end of year 2. Students must inform the Graduate Coordinator of their comps committee members.

In the summer between years 2 and 3 and during the Fall of year 3 students will complete the three comprehensive essays. The comprehensive essays will consist of three essays of no more than 3,000 words each. The essays will take the form of literature reviews, tracing the history and current state of research in fields related to but not directly overlapping with the dissertation project. While each student will constitute these essays in different ways, students will often include at least one essay on a theoretical topic and another on a more regional or temporal topic.

The essays must be submitted for review by the comps committee and DGS in early January of year 3. The student will sit for an oral exam with the comps committee and DGS in January.

In the oral exam, topics of discussion will include the comprehensive essays, the intellectual terrain that they trace, the quality of work, and the opportunities it suggests for ongoing research. If requested by the committee, students will re-do comps essays in the Spring of year 3.

Dissertation Proposal:

During year 3, students will write their dissertation proposal and assemble their dissertation committee.

The dissertation proposal is an essay of approximately 15-20 pages plus bibliography outlining the dissertation project, illustrating the disciplinary and theoretical stakes of the work, indicating the interventions that this project will make within music studies and related disciplines, and laying out the arc of research and writing plan for the project. The proposal is prepared under the supervision of a dissertation advisor and at least two additional faculty (the dissertation committee).

Students typically ask a faculty member to be the dissertation advisor by end of year 2. The dissertation committee should be finalized by the middle of year 3, in consultation with the dissertation advisor and the DGS. The dissertation committee must be chaired by a member of the graduate group in Music and an additional member of the committee must be drawn from within the department. The third member of the committee may be selected from within the department, from other departments at Penn, or from an outside institution. Some students choose a committee of four. Students should inform the Graduate Coordinator of who is on their committee.

A final draft of the dissertation proposal, approved by the dissertation committee, must be submitted to the DGS and Graduate Coordinator for review to the graduate group faculty by March 15 or another day agreed on by the committee.

Dissertation:

Each student is responsible for making certain that the dissertation conforms to all requirements and specifications of the Provost's office, details should be requested at an early date. Early in the semester in which students expect to complete the dissertation, they should carefully review the calendar for degree candidates published by the Provost's Office. It is each student's responsibility to see that all the deadlines listed therein are satisfied. It should be noted that certain fees can be avoided by careful attention to the various deadlines. The Department of Music required that a bibliography be provided in all dissertations. A final draft of the dissertation should be circulated by the student to the entire dissertation committee at least one month prior to the submission deadline so that any changes suggested by the committee can be incorporated into the final version.

Dissertation approved by the committee must be submitted online. All forms required for depositing must be submitted electronically 48 hours in advance of a student's chosen deposit time. A printed copy of the dissertation will not be required, and the dissertation must be submitted electronically via ETD Administrator. Students must refer to online deposit instructions for the most up-to date guidance to ensure all requirements for deposit and graduation are met.

The Provost's office will offer virtual one-on-one formatting support for Ph.D. students. A Graduate Fellow will be available to meet with students who have formatting questions or need technical support before a deposit appointment.

Students who plan to deposit during peak periods may be required to attend a pre-deposit formatting appointment coordinated by the Provost's Office. The dissertation does not need to be finalized for this pre-check appointment, but students should have their preliminary pages (title page, optional copyright notice, table of contents, etc.) ready with their draft of the main text.

Students will receive an electronic notification when their submission has been reviewed and approved. Any student who uploads a dissertation with significant formatting errors may be required to meet virtually with the Graduate Fellow for support before uploading a new document.

Public Dissertation Defense:

In consultation with the dissertation committee, and with deference to the yearly deadlines for dissertation submission set by the Provost's Office, students will schedule a dissertation defense. This public event constitutes the final examination for the Ph.D. Degree. A final draft of the PhD dissertation must be submitted for review to the

entire dissertation committee by a date agreed upon by the advisor and committee prior to the student's dissertation defense. Please see the degree calendar for deadlines.

Dissertation defenses should be held in-person when possible, but may be presented via remote conferencing when deemed appropriate. If a hybrid or remote defense is requested, it must be approved by the DGS.

COMPOSITION EXAMS & CANDIDACY REQUIREMENTS

Musicianship Requirement:

The musicianship requirement may be fulfilled through demonstrating facility as a performer, or through an exam administered by faculty. Students should consult with faculty about what performance opportunities might be most appropriate for them. For instance, with faculty approval, this requirement could be met through performing at a sufficiently high level (including conducting) in a Penn Sound Collective, or similar, concert. It could also be met by participating for one academic year in a Department-sponsored ensemble. Alternatively, a student may, in consultation with the faculty, take an exam in which facility in sight-singing, dictation, and keyboard are demonstrated. This requirement must be fulfilled by the end of the second year of study.

First-year Exam:

During the summer after year 1, composition students will write three short essays (5-6 pages each) that respond to the following prompts:

1. Reflect on a new piece you have composed and had performed during your first year or first summer of being in the program. Comment on your own work, citing its expressive goals, what worked and what didn't, the role of revision, etc. include mention of two other pieces or composers that you consider to be influences or models and comment on this work in relation to your own. The score and/or recording of the piece in questions should accompany the essay.
2. Choose a composer or piece that you consider to be far away from your own work, either in technique or aesthetic. Write a short essay that involves some analysis of this work. (This should not be a biographical sketch but rather an engagement with the music.)
3. Choose a composer of general interest to you for future study, and not yet mentioned in either of the above short essays, Write on that person's work. (This essay may involve a broader scope than the second essay, but again should not be merely a biographical sketch.)

The purpose of this project is to assess your ability to complete the Ph.D. in Composition as well as to consolidate a foundation for success. We care about the writing: your ability to be articulate when you write about music, both your own and that of others, is important. The music with which you engage here need not be only contemporary. In fact, we encourage consideration of geographic, historical, and stylistic breadth.

The essays should be submitted to the composition faculty by September 1 of year 2. The faculty will respond to them with comments and evaluation by the end of September.

Students will be made aware of this first-year exam at the start of the program and reminded that it may serve as preparation for the upcoming Portfolio and Dissertation Essay requirements. Composition faculty will handle its advising and assessment. Students may wish to consult with Music Studies faculty where relevant in connection with their interests in advance of writing the essays.

First-year exams will be evaluated based on the following structure:

Pass: A Pass on all portion of the examination is required for admission to the Ph.D. program.

Partial Pass: The student must take some portion of the examination again before the question of admission to the doctoral program is decided. Failure to achieve a Pass during the second sitting may result in an offer of a terminal master's degree (see Annual Review).

Portfolio:

During the fall of the third year of study, students will complete a Portfolio of Compositions. In spring of year two students must, in consultation with their current composition instructor, establish concrete plans for the medium, number and scope of compositions that will comprise the portfolio. The portfolio in general consist of at least thirty (30) minutes of music and consists of multiple pieces of music. At least one of the works included in the portfolio should be a significant revision. The portfolio must be submitted for review to the composition faculty by March of year 3.

Students will meet with the composition faculty to discuss the materials in April of year 3. Topics of discussion will include the Portfolio of Compositions, the creative trajectory it implies, the quality of the work, and the opportunities it suggests.

Ph.D. Composition:

Candidates will produce a major musical composition as a Ph.D. dissertation, the nature of which must be approved by the composition faculty, which serves as the dissertation committee. It is understood that during the two semesters leading up to the completion of the dissertation the student and advisor will be in regular contact regarding the progress of the dissertation. A final draft of the Ph.D. dissertation must be submitted for review to the composition faculty by March 1 of the last semester of study, and the completed, approved composition, incorporating any changes recommended by the faculty, must be submitted to the dissertation committee by April 1 of the graduation term.

Ph.D. candidates prepare a dissertation essay about their own work. This essay is about 10 pages and places their work in a boarder cultural and historical context, citing influences, identities, and process, as relevant. The essay is submitted to the committee, DGS, and Grad Coordinator alongside the dissertation piece. The finalized essay is kept on record in the department and is not required to be uploaded when submitting the approved dissertation to ProQuest ETD Administrator (The University's electronic thesis and dissertation database).

Each student is responsible for making certain that the dissertation conforms to all requirements and specifications of the Provost's office, details should be requested at an early date. Early in the semester in which students expect to complete the dissertation, they should carefully review the calendar for degree candidates published by the Provost's Office. It is each student's responsibility to see that all the deadlines listed therein are satisfied. It should be noted that certain fees can be avoided by careful attention to the carious deadlines. The Department of Music required that a bibliography be provided in all dissertations. A final draft of the dissertation should be circulated by the student to the entire dissertation committee at least one month prior to the submission deadline so that any changes suggested by the committee can be incorporated into the final version.

Dissertation approved by the committee must be submitted online. All forms required for depositing must be submitted electronically 48 hours in advance of a student's chosen deposit time. A printed copy of the dissertation will not be required, and the dissertation must be submitted electronically via ETD Administrator. Students must refer to online deposit instructions for the most up-to date guidance to ensure all requirements for deposit and graduation are met.

The Provost's office will offer virtual one-on-one formatting support for Ph.D. students. A Graduate Fellow will be available to meet with students who have formatting questions or need technical support before a deposit appointment.

Students who plan to deposit during peak periods may be required to attend a pre-deposit formatting appointment coordinated by the Provost's Office. The dissertation does not need to be finalized for this pre-check appointment.

Students will receive an electronic notification when their submission has been reviewed and approved. Any student who uploads a dissertation with significant formatting errors may be required to meet virtually with the Graduate Fellow for support before uploading a new document.

Composition Defense:

At the conclusion of the Ph.D. program, students will prepare a final presentation on their compositional work, with special emphasis on the dissertation, that is held in the Music Department. The dissertation committee and DGS are present. The defense is open to the public.

Dissertation defenses should be held in person when possible, but may be presented via remote conferencing when deemed appropriate. If a hybrid or remote defense is requested, it must be approved by the DGS.

It is the student's responsibility to schedule the defense in consultation with the dissertation committee, DGS and with deference to the yearly deadlines for dissertation submission set by the Provost's Office. The defense must be scheduled and held prior to the selected deposit date for the dissertation. Students are responsible ensuring they have submitted their dissertation and essay to the composition faculty by a date agreed upon by the advisor and committee prior to the defense.

LANGUAGE REQUIREMENT

Reading knowledge of two languages is required for all students in music studies and composition. Students will select their language exams in consultation with the graduate chair faculty, with the understanding that their selections should relate clearly to their projected plan of study and proposed dissertation topic. Where appropriate, students may request approval from the graduate chair and faculty to use a computer language to complete one of the two exams.

Students for whom English is not their native language may choose their native language as one of their two language exams if they plan to conduct significant research/fieldwork in that language or in cases where a major corpus of literature pertinent to the student's field of research exists in that language.

Language Examinations:

Language examinations are given once each semester and have flexible scheduling. Students must take an examination at each of these times until their language requirements have been met. Each language examination consists of a passage of approximately 500 words selected from a representative work of musical scholarship. The student is given 3 hours to write an English translation. Use of a dictionary is permitted.

Reading courses in French, Italian, and German are administered by the Graduate Division during the summer (May through June) and are available to Ph.D. students at no cost. Students may register for undergraduate language courses as a fourth course as 'auditors.' Graduate credit will not be granted for such undergraduate language courses.

ADVISING AND ANNUAL REVIEW

Students will find many opportunities for advising during their course of study. Each student, for instance, participates in a series of annual reviews (see below). The Director of Graduate Studies, moreover, remains actively involved in course selection and logistical matters. However, students are encouraged actively to develop relations with faculty, both within and outside their areas of study, and to do so early in their tenure in the program. Students should seek out advice and conversation about coursework, grant writing, research plans, and professional development. Faculty stand ready to assist students in all of these matters.

Each student will participate in an annual review process during their first, second, and third years in the program. The review process is designed to ensure that students receive feedback from faculty and with the hope that students will be able to engage in dialogue with faculty about their course of study.

Two general meetings of the faculty take place each year for the purpose of a complete review of the programs and of all students. These meetings take into account students' annual self-assessment forms (see below). In addition to the feedback provided by faculty at the Annual Review meetings, all students will receive a written evaluation of their status in the program at the end of the spring semester of the second year. The Director of Graduate Studies will also communicate in writing with any student whose progress in the program, in the view of the faculty, is problematical in any way. Students who have any uncertainty about their status in the program are urged to discuss their questions at any time with the Director of Graduate Studies or with any other member of the faculty.

YEAR 1:

- **March:** Each student will complete a self-assessment form and submit it to the Director of Graduate Studies and Graduate Coordinator.
- **Early April:** Faculty meet as customary to review Student Progress and will include the students' self-assessment in their deliberations.
- **Mid-April:** The Director of Graduate Studies, along with the two faculty members working with the student on their practicum exam, meets with each student to discuss both the self-assessment form and the faculty's input. The practicum exam (Music Studies) / first year exam (Composition) will also be discussed.

YEAR 2:

- **August:** Take Practicum Exam (Music Studies) or First Year Exam (Composition)
- **March:** Each student will complete a self-assessment form and submit it to the Director of Graduate Studies and Graduate Coordinator.
- **Early April:** Faculty meet as customary to review Student Progress and will include the students' self-assessment in their deliberations.
- **Mid-April:** For Music Studies students, Comps Committee, dissertation advisor, and DGS meet with each student to discuss the student's progress during year 2 of coursework and to look ahead to the comprehensive review. Plans for the summer will also be discussed, as the summer has now been cleared for conducting pre-dissertation research.
 - For Composition students, composition faculty and DGS meet with each student to discuss the student's progress during year 2 of coursework and to look ahead to the portfolio. Plans for the summer will also be discussed.
- **By the end of year 2,** students typically have come to an agreement with a faculty member who will be their dissertation advisor.

YEAR 3:

- Students enroll in MUSC9940 (Preparation for PhD Candidacy in Music Studies) or MUSC9941 (Preparation for PhD Candidacy in Composition) for both the Fall and Spring terms of their third year. Registration in these courses denotes that each student has successfully completed their coursework and is working full time to complete remaining teaching pedagogy requirements and preparing for the comprehensive reviews held in the Spring Term. Both course descriptions are included below:
 - MUSC 9940 registration spans both semesters, (Fall and Spring), or year three in the Ph.D. program. The Ph.D. Candidate in Music Studies will finalize the dissertation proposal and comprehensive essays. They should also expect to continue attending the colloquium series sponsored by the department, participate in the Professionalization Workshop, as well as complete remaining teaching pedagogy requirements. Registration in 9940 indicates full time enrollment while preparing for dissertation.
 - MUSC9941 registration spans both semesters, (Fall and Spring), of year three in the Ph.D. program. The Ph.D. Candidate in Composition will finalize their Portfolio of Compositions in consultation with faculty. They should also expect to continue participation in Composers' Forum and lessons (non credit), attend the colloquium series sponsored by the department, as well as complete remaining teaching pedagogy requirements. Registration in 9941 indicates full time enrollment while preparing for dissertation.
- In Spring of year 3, the composition faculty member with whom the student is taking lessons will also help them select a dissertation advisor. In some cases, the advisor will be the same faculty member with whom the student is currently taking lessons.
- Annual meeting for Music Studies students: the discussion of the dissertation proposal with dissertation committee and DGS in spring of year 3 serves as the annual review which determines admission to Ph.D. Candidacy for Music Studies students.
- Annual meeting for Composition students entails the discussion of the dissertation plans with dissertation committee and DGS in Spring of year 3.

TERMINAL MASTER'S DEGREE

If it is determined that it is in the best interests of the student not to continue on to the Ph.D., either through failure to achieve a pass on the comprehensive examination or due to other factors, the student can opt to complete an essay that will count as scholarly achievement toward a terminal master's degree.

Master's Essay:

The Master's essay, a paper having the proportions of a substantial scholarly article (12,000-15,000 words), is required of all students taking a terminal master's degree. It is expected that in most instances the master's essay will be a reworking of a previously written paper or composition. The student must submit a written statement describing the proposed topic/piece (and approved by the student's advisor) to the DGS, who will then distribute copies of it to the entire faculty for approval. As soon as feasible after the essay/composition proposal is approved, the DGS, in consultation with the student and the student's advisor, will designate one additional faculty member as a second reader of the essay. The exact nature and extent of the reader's participation will vary from one essay/composition to another, but students are encouraged to solicit the advice of the reader at an early stage in their

preparation of the essay. The completed essay/composition must be approved by the advisor and the reader and a copy deposited with the DGS and Graduate Coordinator.

ADMISSION TO PH.D. CANDIDACY

Admission to doctoral candidacy is not guaranteed to all students, but rather is awarded by decision of the faculty on the basis of the following criteria: (1) the degree of distinction in course work; (2) achieving a Pass on both the practicum exam/first year exam and comprehensive review; (3) satisfactory fulfillment of three semesters of TA and teaching service (see Service); and (4) satisfaction of general requirements including languages. Ideally, approval of doctoral candidacy will be achieved by April of the Student's third year.

CERTIFICATION

A student who has completed all requirements for the Ph.D. degree except the dissertation may request a letter from the DGS to that effect.

SERVICE

YEAR 2:

In the Spring semester of year two, each student will customarily serve as a Teaching Assistant in a faculty-led section of one of our introductory survey courses or in our music theory labs. Assignments will be made based on departmental need, but will also take into account, where possible, each student's course of study and research interests.

TA's are required to attend the orientation program for new teaching fellows given by SAS before classes begin each fall. International students must take a language proficiency test administered through the Center for Teaching and Learning (CTL) prior to their first semester of service. All teaching fellows will be required to distribute mid-semester and end-of-semester evaluations. These will be reviewed by the faculty supervisor for each section and by the DGS and discussed with the teaching fellows. A best practices document detailing the TA experienced along with the role of the faculty supervisor can be found in Appendix A.

YEAR 3:

In year three, each student will customarily teach one course as instructor of record during the Fall and Spring semesters. A faculty supervisor will be assigned as a mentor. Assignments will be made based on departmental need, but will also take into account, where possible, each student's course of study and research interests.

A faculty supervisor will be assigned by the DGS in each semester of the pedagogical internship. A best practices document detailing the graduate fellow teaching experience along with the role of the faculty supervisor can be found in Appendix A.

MISCELLANEOUS INFORMATION

COURSE GRADES

Grades in individual courses should be regarded as an important index to the quality of a student's performance. The faculty's understanding of the various letter grades is roughly as follows:

1. A, B, C, and D (to each of which may be added a + or -) are passing grades in the technical sense. However, D represents seriously deficient work, and C represents work that is quite unsatisfactory. (Most members of the faculty view the grad of C as reflecting work that is seriously deficient.) The B average required by the Graduate Division is a minimum standard. The Department of Music expects its students to maintain and average higher than a B in course work and reserves the right to drop from its rolls a student who has maintained no more than a B average and/or whose work is found to be substandard in other respects. Students who fail to maintain a cumulative average of B+ or higher will automatically be placed on academic probation (see Annual Review).
2. F is a failing grade.
3. **Important:** Students are urged to avoid taking Incompletes insofar as possible. If an Incomplete is unavoidable, it should be removed at the earliest possible date. Students must write the course instructor, the DGS and the Graduate Coordinator to request more time to complete work for a course.

TIME LIMITS

As of 2010-11, the University's maximum time limit for completion is ten years after matriculation. Graduate students who have been dropped after ten years may petition the graduate group to return as a student for a maximum of one year in order to achieve recertification and defend the dissertation. (See sections below on Petition for Readmissions and Recertification.)

PETITION FOR READMISSION

A student who has been dropped after reaching the maximum time limit may petition the graduate group to return as a student for a maximum of one further year in order to achieve recertification and complete and defend the dissertation. Faculty members have no obligation to continue working with a student who has been dropped, nor is there any presumption that a graduate group will respond favorably to a petition for re-admission. If a graduate group wishes to recommend re-admission, it must present to the graduate dean a list of faculty members willing to serve as a dissertation committee and a detailed, realistic plan of how the student will, within one year of reenrollment, achieve recertification, pass the dissertation examination, and submit the final copy of the dissertation. If re-admission is approved by the graduate dean, the student must pay Reduced Tuition for two semesters, unless all requirements are completed within one semester. A student may petition for readmission at the time they are dropped from the program, or at a later date. The student should be fully ready and committed to completing within a one-year timeframe; enrollment will not be extended beyond that final year, and no further petition for readmission will be considered by the university.

RECERTIFICATION

If the graduate group and graduate dean approve the petition for readmission, the student must immediately be recertified. In order to ensure that a student's dissertation research remains at the frontier of current research in the field, the student must retake and pass the Candidacy Examination, or satisfy alternative recertification criteria

designed by their graduate group and approved by the Graduate Council of the Faculties. The new deadline for completion of all requirements for the Ph.D., including recertification, shall be within one year.

For more information on these topics, see [Academic Rules for Ph.D. Programs](#).

TRANSFER OF CREDIT TOWARD THE PH.D. DEGREE

Course work completed at other institutions may not be transferred and credited toward the Ph.D.

REGISTERING FOR THE DEGREE

Students should make careful note, in their final semester of study, of the various deadlines announced in the calendar for degree candidates issued by the Provost's office and listed on the Graduate Degree Calendar. It is the responsibility of the student to make certain that the various requirements are completed on time, while it is the responsibility of the DGS to inform the Graduate Division as each requirement is completed.

CONDITIONS OF FELLOWSHIP AWARDS

Graduate students holding Benjamin Franklin or Fontaine fellowships from the University of Pennsylvania are expected to devote full time to their program of graduate study. Students with these appointments may not simultaneously accept another appointment or be employed either within or outside the University without the approval of the Director of Graduate Studies and the Associate Dean for Graduate Studies.

GRADUATE MUSIC SOCIETY

All graduate students in music are members of the Graduate Music Society, whose activities include the sponsorship of lectures, symposia, concerts, and social activities.

GRADUATE STUDENTS ASSOCIATION COUNCIL (GSAC)

Among the elected officers of the Society is a representative to the Graduate Student Association Council (GSAC). The GSAC representative is normally chosen in the spring semester from among student who are continuing in coursework for the following academic year. The position may be shared by two students. The GSAC representative is responsible for attending twice monthly GSAC meetings, acting as a liaison between the Music graduate students and GSAC, and overseeing the departmental allocation from GASC.

DEPARTMENT OF MUSIC COLLOQUIA SERIES

The music department sponsors a series of colloquia throughout the academic year. Normally the graduate students invite four speakers for the series. During the spring semester, one or more students is normally chosen from among students who are continuing in coursework to administer the series for the following academic year as colloquia coordinator(s). the colloquia coordinator is responsible for collecting nominations for speakers from graduate students and conferring with faculty on nominations received in early summer; preparing a ballot (including biographies of those nominated), holding elections by the graduate students, and tallying results; inviting speakers and determining the colloquia schedule in consultation with the faculty colloquium coordinator, DGS, and department office staff; introducing the graduate-nominated speakers and facilitating Zoom for the event.

PENN SOUND COLLECTIVE (PSC)

The Penn Sound Collective (PSC), is dedicated to the performance of works by student composers and produces a concert each semester. Musicians are drawn from the Curtis Institute of Music (with which the University has a cooperative arrangement) and from the ranks of professional players in Philadelphia or elsewhere. All degree candidates in composition should prepare for the public performance of at least one work composed during his or her time a Penn in each academic year. One or more second or third year students in composition are responsible for all aspects of PSC concerts: Coordinating and scheduling one concert per semester in consultation with composition faculty and the Director of Performance (and staff); confirming the program and all details for publicity with the Communications Coordinator at least six weeks in advance; preparing and duplicating the program; and coordinating post-concert receptions.

EXCHANGE SCHOLAR PROGRAM THROUGH GAS

The Exchange Scholar Program enables a graduate student enrolled in a doctoral program in one of the participating institutions to study at one of the other graduate schools for a limited period of time so as to take advantage of particular educational opportunities not available on the home campus. In the case of a student accompanying a dissertation advisor who has joined the host school, more than a year's enrollment as an Exchange Scholar is permitted. The academic experience, including courses taking and/or research conducted with particular faculty at the visited institution will be registered on the academic record by the student's home institution.

The graduate schools of the institutions listed on the program description are participants in the Exchange Scholar Program. If you are currently in a Ph.D. program at one of these institutions (your "home institution"), and wish to study for a term or academic year at another (the "visited: or "host" institution), you should read the program

description and complete the application as indicated. All approvals must be obtained before the registration date at the host institution. (June 1 for Fall semester applications and November 1 for Spring applications).

Please be aware that the host institution may charge an application fee or fees or services that are not covered by tuition such as health and hospitalization charges. It is the Student's responsibility to meet these charges. Travel costs incurred to attend classes at outside institutions will be paid by the student. The Music Department does not have funds to cover travel.

Application forms and information can be found online at: [School of Arts and Sciences – Exchange Scholar Program](#). Questions about the program should be directed to the Graduate Division of Arts and Sciences.

GRADUATE STUDENT LIAISONS TO THE FACULTY

Each year, the graduate students elect two of their colleagues to serve as their liaisons to the faculty/ Typically, each student serves a one-year term. The graduate students schedule these elections and may choose to have staggered terms. The liaisons work with the DGS to effectively communicate information about departmental policy, graduate student concerns, and other matters relating to departmental life. Ideally, the liaisons and the DGS meet regularly.

NON-DISCRIMINATION POLICY

The University of Pennsylvania values diversity and seeks talented students, faculty, and staff from diverse backgrounds. The University of Pennsylvania does not discriminate on the basis of race, color, sex, sexual orientation, gender identity, religion, creed, national or ethnic origin, citizenship status, age, disability, veteran status, any other legally protected class status in the administration of its admissions, financial aid, educational or athletic programs, or other University-administered programs or employment.

Questions or complaints regarding this policy should be directed to the Executive Director of the Office of Affirmative Action and Equal Opportunity Programs, Franklin Building, 3451 Walnut Street, Suite 421, Philadelphia, PA 19104-6106; or (215)-898-6993.

RESOURCES

Below is a list of useful University websites outlining policy as well as available resources:

POLICIES

Sexual Harassment Policy

<https://catalog.upenn.edu/pennbook/sexual-misconduct-resource-offices-complaint-procedures/>

Diversity, Equity and Inclusion Resources

<https://gsc.upenn.edu/resources/diversity>

Office of Student Disabilities Services

<http://www.vpul.upenn.edu/lrc/sds/>

Gender Neutral Restrooms

<https://www.facilities.upenn.edu/sites/default/files/pdfs/2022genderneutralmap.pdf>

Penn Violence Prevention

<https://pvp.vpul.upenn.edu>

Guides for Responding to Sexual Misconduct

<https://titleixoffice.upenn.edu/resources>

For a Complete List of University Policies and Regulations

<https://www.upenn.edu/about/policies>

CONFIDENTIAL RESOURCES

Special Services, Division of Public Safety (DPS)

4040 Chestnut Street
(215) 898-6600

Penn Women's Center (PWC)

3643 Locust Walk
(215) 898-8611

Student Health Service (SHS)

3535 Market Street, Suite 100
(215) 746-3535

Counseling & Psychological Services (CAPS)

3624 Market Street
(215) 898-7021

The Office of the Chaplain

240 Houston Hall
(215) 898-8456

Lesbian Gay Bisexual Transgender (LGBT) Center

3901 Spruce Street
(215) 898-5044

African American Resource Center

3643 Locust Walk
(215) 898-0104

Office of Sexual Violence Prevention & Education

VPUL, 3611 Locust Walk
(215) 898-6081

Office of the Ombudsman

113 Duhring Wing 236 S. 34th Street
(215) 898-8261

Weingarten Center

3702 Spruce Street, Suite 300
(215) 573-9235

CALENDAR

YEAR	MUSIC STUDIES	COMPOSITION
Year 1 / Fall	<input type="checkbox"/> Enroll in 3 courses <input type="checkbox"/> Begin meeting with faculty mentors about practicum exam <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam	<input type="checkbox"/> Enroll in 3 courses <input type="checkbox"/> Begin meeting with faculty mentors about first-year exam <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam
Year 1 / Spring	<input type="checkbox"/> Enroll in 4 courses <input type="checkbox"/> Continue meeting with faculty mentors about practicum exam <input type="checkbox"/> March: Complete self-assessment form <input type="checkbox"/> April: Meet with two designated faculty members to confirm structure of practicum exam. As a second part of this same gathering, discuss Annual Review with two faculty members and DGS <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam	<input type="checkbox"/> Enroll in 4 courses <input type="checkbox"/> Continue meeting with faculty mentors about practicum exam <input type="checkbox"/> March: Complete self-assessment form <input type="checkbox"/> April: Meet with composition faculty to discuss first-year exam. As a second part of this same gathering, discuss Annual Review with two faculty members and DGS <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam
Year 1 / Summer	<input type="checkbox"/> Consider enrolling in language course (if necessary) <input type="checkbox"/> Sit for practicum exam in the week before classes resume <input type="checkbox"/> August: Complete SAS TA training	<input type="checkbox"/> Consider enrolling in language course (if necessary) <input type="checkbox"/> Complete first-year exam by Sept. 1 <input type="checkbox"/> August: Complete SAS TA training
Year 2 / Fall	<input type="checkbox"/> Enroll in 4 courses <input type="checkbox"/> Begin process of selecting a dissertation advisor <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam (if necessary)	<input type="checkbox"/> Enroll in 4 courses <input type="checkbox"/> Begin process of selecting a dissertation advisor <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam (if necessary)
Year 2 / Spring	<input type="checkbox"/> Enroll in 3 courses <input type="checkbox"/> Begin TA-ship <input type="checkbox"/> Select dissertation advisor <input type="checkbox"/> March: Complete self-assessment form <input type="checkbox"/> April: Meet with advisor, Comps Committee, and DGS to begin discussing the structure of the comprehensive review and summer research plans, and Annual Review. <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam (if necessary)	<input type="checkbox"/> Enroll in 3 courses <input type="checkbox"/> Begin TA-ship <input type="checkbox"/> Select dissertation advisor <input type="checkbox"/> March: Complete self-assessment form <input type="checkbox"/> April: Meet with composition faculty to discuss the year-3 portfolio as well as summer composition plans. As a second part of this same gathering, meet with composition faculty and DGS for Annual Review <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam (if necessary)
Year 2 / Summer	<input type="checkbox"/> Pre-dissertation research <input type="checkbox"/> Comprehensive exam reading and writing <input type="checkbox"/> Consider enrolling in language course (if necessary)	<input type="checkbox"/> Festivals/Composition <input type="checkbox"/> Consider enrolling in language course (if necessary)

Year 3 / Fall	<input type="checkbox"/> Teach one course as instructor of record <input type="checkbox"/> Participate in Professionalization Workshop <input type="checkbox"/> Begin to select dissertation committee <input type="checkbox"/> Finish writing comprehensive essays <input type="checkbox"/> Dissertation proposal preparation <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam (if necessary)	<input type="checkbox"/> Teach one course as instructor of record <input type="checkbox"/> Continue participating in Composers' Forum <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam (if necessary)
Year 3 / Spring	<input type="checkbox"/> Teach one course as instructor of record <input type="checkbox"/> Continue participating in the Professionalization Workshop <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> January: Complete comprehensive essays and sit for oral exam <input type="checkbox"/> Submit dissertation proposal March 15 <input type="checkbox"/> April: convene with dissertation advisor, dissertation committee, and DGS for proposal defense and annual review <input type="checkbox"/> Sit for language exam (if necessary)	<input type="checkbox"/> Teach one course as instructor of record <input type="checkbox"/> Continue participating in Composers' Forum <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> March: Compile and submit portfolio of compositions to composition faculty <input type="checkbox"/> April: convene with advisor, additional faculty on committee to discuss portfolio and summer plans <input type="checkbox"/> Sit for language exam (if necessary)
Year 3 / summer	<input type="checkbox"/> Begin research phase	<input type="checkbox"/> Begin Ph.D. composition phase
Year 4 / Fall	<input type="checkbox"/> Writing Phase <input type="checkbox"/> Participate in Professionalization and dissertation workshops <input type="checkbox"/> Attend colloquium series	<input type="checkbox"/> Ph.D. composition phase <input type="checkbox"/> Continue participating in Composers' Forum <input type="checkbox"/> Attend colloquium series
Year 4 / Spring	<input type="checkbox"/> Writing Phase <input type="checkbox"/> Participate in Professionalization and dissertation workshops <input type="checkbox"/> Attend colloquium series	<input type="checkbox"/> Ph.D. composition phase <input type="checkbox"/> Continue participating in Composers' Forum <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> March: Submit completed dissertation composition and essay to committee <input type="checkbox"/> April: public defense of dissertation composition
Year 4 / Summer	<input type="checkbox"/> Writing Phase	
Year 5 / Fall	<input type="checkbox"/> Writing Phase <input type="checkbox"/> Participate in Dissertation workshop <input type="checkbox"/> Attend colloquium series	
Year 5 / Spring	<input type="checkbox"/> Writing Phase <input type="checkbox"/> Participate in Dissertation workshop <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> March: Submit completed dissertation to committee <input type="checkbox"/> April: Dissertation defense	

APPENDIX A:

STARTING YOUR PHD: INFORMATION FOR FIRST-YEAR STUDENTS

The faculty, staff, and current students are thrilled that you have the scholarly and musical community of the Music Department. We hope you thrive here and are excited to see what you make and do.

Here is some essential information that should help you get oriented as you begin your PhD.

Administrative information:

- **Communications.** Please be sure to use only your SAS email account when conversing with faculty, staff and students at Penn. As a Ph.D. candidate you are considered to be not only a student, but as a representative of the School of Arts and Sciences (SAS) and the University. Email is the primary vehicle for communication, and we ask that you check your SAS account daily and try to respond within 24 hours.
- **Printing and photocopies.** There is a printer/photocopier located in the main office which is available for faculty and teaching assistants for copying class materials and exams. Our building is 'Green' and we ask that in general you upload materials to canvas and let students print them out. We also ask that you refrain from copying personal materials on the copier.
- **International students.** Contact the International Students and Scholar Services (ISSS) to meet your assigned advisor. It is your responsibility to ensure you remain in status during your time at Penn. If you have concerns relating to your visa, please set up an appointment with your ISSS advisor as soon as you are able. If you plan to travel internationally, even if it is to return to your home country, please make sure to register your trip, review the list of countries with travel advisories or under sanctions, and to let your ISSS advisor and the DGS know of your plans prior to leaving the country to avoid any potential issues with re-entry. Please consult with ISSS prior to travelling internationally if your visa is close to its expiry date and may require renewal.

Community:

- **Colloquia.** You are strongly encouraged to attend each colloquium, including those that aren't in your area. Meeting visiting scholars and musicians is a critical part of your intellectual and professional development. The department spends a significant amount of time and effort to bring in guests so that students can network. Colloquia are held on Tuesdays at 5:15PM. The names of the invited guests are on the website as soon as they are confirmed. Small dinners may follow the lecture (when possible/safe). If you receive an email asking if you are interested in attending dinner with one of the speakers, please respond with your interest. Spaces may fill but the department will try to make sure opportunities are equitable.
- **Events.** To stay up to date on department events and news, you can look at the department website: www.music.sas.upenn.edu. If you have performances, events, or other news that you are interested in potentially sharing on the webpage you can contact the Communications Coordinator and Graduate Coordinator with the information and details.

Financial information:

- **Employment.** As a fulltime graduate student at UPenn, any work outside of the department must be approved by the Graduate Chair, who will clear it with the Graduate Division. Please refer to your offer letter for more information.
- **Conferences.** Attending conferences is an important part of your academic and professional development. You can apply for funding from the SAS Travel Fund.

- **Summer programs funding.** In addition to your stipend, you can apply for Music Department summer funds to attend workshops, conferences, or do other activities that advance your PhD training. The call for applications is sent to advanced graduate students in the spring semester.
- **External funding.** If you receive additional or outside fellowships or funding during your program, you must report them to the Graduate Division to ensure they are documented and that your student account is updated. Please be sure to copy the Graduate Coordinator on these notifications so that we remain up to date on your funding status.
- **Student Billing.** This is very important. Students are responsible for checking on their bills, even though fellowship students are fully funded for their package years. Please be sure all fees are covered - tuition, general fee, insurance, and clinical fee. If you notice any discrepancies, please contact Megan Webb with detailed information. We are not permitted to remove any late fees that accrue so please make sure your account is in order.
 - Accounts **MUST** be cleared before graduation.
 - If you are not funded, you are responsible for paying the tuition, general and clinical fees each semester, and payment plans are available.

Progress toward degree:

- **Incompletes.** No incompletes should be carried by Graduate Students in SAS. For this reason, we also ask that you be cognizant of the workload that seminars carry both within the department and outside of it, and that you discuss your coursework selections each term with the DGS and Graduate Coordinator before registering. If for any reason you must request an incomplete, you must complete a request in writing to your instructor and copy the Graduate Chair and Academic Coordinator.
- **Teaching.** Teaching assistants and graduate instructors will receive a key to Room 103 in Lerner. If at any time you have issues accessing the TA Office, please let the main office know as soon as possible.
 - Graduate instructors and TAs are assigned supervisors for their course sections. If for any reason you cannot teach, please reach out to your faculty teaching supervisor ASAP.
 - All Graduate students must attend TA training offered by SAS and the CTL in the summer before they begin their teaching pedagogy. This training is mandatory for first time TAs at Penn.
 - If you are giving a makeup exam, please be in touch with Catherine Rutan crutan@upenn.edu to set it up in the Music Library. They are equipped to do this and the Department has very few extra rooms available during fall and spring semesters.
 - The graduate students maintain a Box folder that has a wealth of teaching materials. Ask a more advanced student for access (it is not maintained by the Music Department office).

Spaces:

- **Seminar Room.** If you would like to schedule the seminar room you must contact the main office to schedule in advance.
- **Practice Room 209.** 209 is reserved for Graduate students only, all reservations and access request must go through Eugene Lew elew@sas.upenn.edu

The university allows students to search for and request central pool classrooms in advance using [Classroom Technology Services](#) . If you require use of a room outside of the department spaces, please make a direct request through one of the scheduling options available to you via the University.

APPENDIX B:

BEST PRACTICES FOR TEACHING—FACULTY/TAS/INSTRUCTORS

It is our hope that each of our TAs and instructors will experience the joys, challenges, and rewards of teaching and feel supported and mentored throughout their journey as pedagogues at Penn. In order to actively work toward such consistently enriching and professionally productive experiences for our TA's and instructors (and also for the faculty), we suggest several best practices for our community. There is flexibility here, acknowledging the fact that we all have our own approaches to the classroom, but these best practices also respond to TA and instructor needs for clarity regarding week-to-week tasks and expectations in the face of their other responsibilities (i.e. coursework, research, etc.). We offer these best practices, then, as a starting point from which to develop strong pedagogical teams and a meaningful structure for ongoing mentorship.

For TAs in Faculty-led sections:

Prior to the semester (e.g. toward the end of the previous semester or a week or so before the semester begins), faculty and TAs will:

- Convene to discuss expectations and procedures for the course
- In discussing expectations, faculty and TAs should strive for clarity on at least the following topics:
 - Grading expectations/philosophy/responsibilities
 - Week to week responsibilities (depending on the course/instructor, these might include: maintenance of Canvas; document uploads; power point slides; photocopies; scanning of materials; checking out books and audiovisual materials from the library; placing materials on course reserve; being present for lectures and through finals, etc.)
 - TA lecture expectations and dates (1-2 sessions; better the latter to allow TA to incorporate feedback)
 - Expectations and procedures around TA/student interactions and TA office hours
- Faculty should bring a syllabus with the basic structure of the course already in place to this meeting.

Prior to the semester, the graduate chair will be available to both instructors and TA's for consultation.

After the course begins, faculty and TAs will:

- Remain committed to the syllabus insofar as it is possible
- Remain committed to the agreements and expectations agreed to prior to the semester with regard to grading, administrative responsibilities, lectures, and office hours insofar as it is possible
- Faculty will provide feedback and mentoring to TAs after observing their lectures, work with them on at least the first round of grading to explain their grading philosophy and practices, and review and discuss the mid-semester TA feedback questionnaire

After the course begins, the graduate chair will be available to instructors and TA's should any concerns arise.

For instructors teaching their own sections:

Prior to the semester (e.g. toward the end of the previous semester or a week or so before the semester begins), faculty supervisors and instructors will:

- Schedule time to collectively discuss expectations and procedures for each section
- In discussing expectations, faculty supervisors and instructors should develop clarity on at least the following topics:
 - Comparing syllabi for all sections with attention to consistency of work load, content, assessment structure, and readings
 - Lay out expectations for meeting frequency during the semester
 - Identify 2 sessions during the semester when the faculty supervisor can observe each instructor's teaching
 - Answer any questions that may come up as instructors prepare to take on their own section
 - Instructors should bring a syllabus with the basic structure of the course already in place to this meeting

After the course begins, faculty supervisors will:

- Be available to instructors for troubleshooting and as a sounding board for questions/concerns
- Follow through on classroom teaching observation
- Meet with instructors to offer feedback and mentoring after each classroom observation and review and discuss the mid-semester teaching questionnaire

APPENDIX C: BEST PRACTICES FOR DISSERTATION ADVISORS/ADVISEES

This document lays out best practices for fostering productive working relationships between graduate students and faculty as they navigate the dissertation process together. These guidelines aim to assist advisors and advisees in fostering meaningful and ongoing partnerships that extend well beyond a student's tenure at Penn.

For music studies students:

Selecting a dissertation advisor is one of the most critical decisions a graduate student will make. A student will spend several years working with their faculty member of choice, and that choice will significantly affect the direction of their career. In addition to being academically competent in a particular area, the student also needs an advisor who is willing to act as their advocate. It is important that the student and advisor be able to work together effectively and communicate well. A healthy and productive adviser-advisee relationship entails mutual respect, shared goals, and clear boundaries; intimidation or other forms of power exploitation should play no part in the relationship. Dissertation work can be isolating, so support from an advisor is essential. Each student requires the guidance of someone who stimulates thought, has a genuine interest in the student's topic, can challenge the student to think creatively about their research, and can work collaboratively to produce new insights.

For composition students:

All three faculty composers sign off on every dissertation. The dissertation advisor is the primary advisor for the dissertation project; however, the other two faculty members may consult to the extent desired by the student. This reflects a basic premise of the program, which is that the faculty formulate a unified collective and students are encouraged to work with all three composers. Ultimately, the students should select as dissertation advisor the faculty member who stimulates thought, has a genuine interest in the student's work and dissertation project, and who can challenge the student to think creatively. The faculty may consult on this selection process. It is important that the student and advisor be able to work together effectively and communicate well. A healthy and productive adviser-advisee relationship entails mutual respect, shared goals, and clear boundaries; intimidation or other forms of power exploitation should play no part in the relationship.

Before you approach a faculty member with a request to advise your dissertation:

- Reflect on your experiences working with faculty during your first several semesters.
- Consider which faculty member would be most qualified to serve as an advisor for your project and to support you as you embark on your career. Qualifications include but are not limited to expertise in your research area and/or a demonstrated understanding of the theoretical issues or methodological practices of your project. Also consider whether the faculty member demonstrates understanding and openness when it comes to your specific career goals.
- Engage in conversation with the graduate chair to explore your initial thoughts about a potential advisor.
- Be sure to familiarize yourself with the potential advisor's research and work in the discipline.
- Consider that a faculty member may choose to decline your request, and you should be prepared to respect their decision.
- Also be mindful that, while faculty are generally very open to informal mentoring, the work of an advisor is formally recognized whereas mentoring is often invisible labor on the part of faculty. With this in mind, if you notice that you are relying on a faculty person for significant mentoring and advisement, then consider formalizing this relationship by inviting them to serve as advisor, co-advisor, or as a member of your dissertation committee.

After selecting an advisor, the student and advisor should set expectations for the coming years by discussing the following topics:

- Communication and meetings:

- What is the best way/technology to get a hold of one another? What is the appropriate timeframe to expect a response, including when either faculty or graduate student is away from campus?
- When do you plan to meet (be specific)? How is the agenda decided? How long will the meeting be? How are the next steps identified after a meeting? How do you agree on action items?
- Professional goals:
 - Identify short-term and long-term goals. Discuss resources, training, or steps necessary to accomplish these goals.
- Opportunities for feedback:
 - In what form and how often can the student expect to receive feedback regarding overall progress and other professional activities (teaching, outreach, and presentation skills)?
 - At which stages in the drafting, editing, and revising process can the student expect to receive feedback? Does the type of feedback differ depending on the stage of writing?
 - How far ahead of time should the student circulate work to the advisor and/or other committee members? Is there a particular order in which the student should send work to the various faculty members? How much time is needed by each of the faculty members to provide feedback?
 - How should feedback from multiple committee members be coordinated— especially if the readings and reactions contradict one another?
- Skill development:
 - Identify the skills and abilities that the student will focus on developing during the upcoming year. These could be writing, teaching, research, mentoring, or professional skills, as well as additional training experiences such as workshops or internships.
- Professional meeting(s) that the student will attend and dates:
 - When and where to attend?
 - When and where to submit abstracts and present research?
 - What funding options are available?
- Funding:
 - Discuss the funding model and plans/deadlines for future funding (e.g., internal and external fellowships).
 - Discuss any uncertainty in future sources of funding and contingencies.
- Other areas:
 - List any other areas of understanding between the student and advisor regarding working relationship during the student's tenure.

Advisors will:

- Ensure that their advisee's dissertation project is feasible.
- Ensure that a mutually agreed upon set of expectations and goals for the dissertation is established at the beginning of the relationship and is updated regularly (see above).
- Support their advisee's efforts to build necessary professional skills, including writing, presentations at conferences, and applications for fellowships.
- Maintain open and effective channels of communication.
- Provide their advisee with timely guidance as they encounter hurdles, facilitate their interactions with other scholars, help them build a professional network at Penn and beyond, and encourage their attendance at conferences and symposia.
- Work collaboratively with co-mentors and dissertation committee members to further benefit their advisee's research and professional development.
- Consider establishing an annual meeting between the advisor, advisee, and the other committee members.
- Promote all ethical and institutional standards when overseeing their advisee's research conduct and encourage them to ask for guidance when presented with ethical or compliance uncertainties.
- Maintain a relationship with their advisee that is based on trust, mutual respect, and aligned expectations.

- Support their advisee and actively facilitate their transition to the next stages of their career.

Advisees will:

- Work with their advisor from the beginning to establish expectations for this very important relationship.
- Take ownership of their dissertation project.
- Take responsibility for their professional development, with guidance from their advisor, their dissertation committee, other mentors, graduate group resources, and career counseling services.
- Have open and timely discussions with their advisor about their research progress, access to resources, and milestone achievements.
- Arrange regular individual meetings with their advisor.
- Stay abreast of the latest developments in their field through reading the literature, speaking with experts and colleagues, and attending relevant seminars and scholarly meetings.
- Build a professional network of other investigators within Penn and outside of Penn for mutual support and collaboration.
- Conduct their research in a manner that respects all ethical and institutional standards and ask for guidance when presented with ethical or compliance uncertainties.
- Maintain a relationship with their advisor that is based on trust, mutual respect, and aligned expectations.

Please note that this document should serve as guideline, not a contractual obligation.

The advisor and advisee need not discuss all of these topics at the same time, but this template should serve as a guide for areas that they should cover together.

For a more general set of principles for advising, see also the Provost's guide to the topic:
<https://catalog.upenn.edu/graduate/academic-resources/advising-mentoring/>.