

Music Industry 195CE Civic Engagement: Corporate & Community Internship

UCLA Center for Community Engagement

Spring 2024

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Office Hours: Mondays and Wednesdays from 10am to 12pm, Tuesdays from 4pm-6pm.

Please schedule your appointments through MyUCLA.

Faculty Mentors: Robert Fink (Chair of Music Industry)

COURSE WEBSITE: <https://bruinlearn.ucla.edu/courses/189437>

COURSE DESCRIPTION

Tutorial, to be arranged; fieldwork, eight to 10 hours. Limited to juniors/seniors. Music Industry internship in corporate, governmental, or nonprofit setting coordinated through Center for Community Engagement. Students complete weekly written assignments, attend biweekly meetings with graduate student instructor, and write final research paper. Faculty mentor and graduate student instructor construct series of reading assignments that examine issues related to internship site. No more than 8 units may be applied toward major; units applied may be taken for a letter grade or pass/no-pass. May not be applied toward concentration or distribution requirements. Individual contract with supervising faculty member required.

Music Industry 195CE is a 4-unit course that can be taken for a letter grade or pass/no-pass. Completion of the course fulfills the internship requirement in any Music Industry degree program. Enrollment in Music Industry 195CE is normally limited to majors and minors in Music Industry and majors in Music History & Industry. **Music Industry 195CE Internships should be in the music industry (construed broadly to include presenters of art and world music) or closely related entertainment industries.** The goal of this course is for students to develop skills and relationships relevant to a future career in the music industry, to maintain a critical attitude toward its economic models and structures, and to develop their general professionalism and maturity. *Students are required to work a minimum of 80 hours total* (about 8-10 hours per week) at their internship site over the course of at least eight weeks of the academic quarter.

TABLE OF CONTENTS

1. [Learning Outcomes](#)
2. [Eligibility and Enrollment](#)
3. [Grading and Requirements](#)
4. [Course Resources](#)
5. [Description of Weekly Assignments](#)

LEARNING OUTCOMES

- Define and apply the following core concepts: civic/corporate engagement, cultural sensitivity, economic/technical/media literacy, social/environmental responsibility, racial/gender equity, corporate and community governance.
- Apply academic knowledge and critical thinking skills to address situations and challenges that arise in 21st century work environments.
- Write a research paper integrating real world experience in the contemporary music industry into the frameworks of cultural musicology and music industry studies.
- Explore how off-campus, experiential learning contributes to an undergraduate's intellectual, personal, and professional development and informs future career choices.

IMPORTANT

Read the syllabus *closely* so that you are familiar with all the class requirements. You are responsible for all the material on the syllabus and for fulfilling all the class requirements.

INTERNSHIP ELIGIBILITY

Students are eligible to enroll in Music Industry 195CE if they have completed at least 90 units (junior standing) and are in good academic standing (3.0+ GPA). **Preference will be given to students already enrolled in majors or minors in Music Industry.** You **must** secure an internship before you can begin enrollment procedures.

The 195CE courses are set up for students with internships in a corporate, non-profit or governmental agency. **CCE defines an internship as a preprofessional experience that provides training to students so they gain new skills and can learn about a workplace under the direct supervision of a professional in the field.** Internships may be paid or unpaid but must offer students training, supervision, and networking opportunities in a professional work setting. The internship must involve challenging college-level work and must take place with a supervised off-campus workplace site (no home offices). Internships should be in the music industry (construed broadly to include non-profits and presenters of art and world music) or closely related entertainment industries.

Internships should provide students with 8-10 hours per week (80-100 hours per quarter) of work for at least 8 weeks of the quarter in which they are enrolled. 195CE cannot be taken for retrospective internships.

ENROLLMENT

Music Industry 195CE is a contract course offered in collaboration with the Center for Community Engagement (CCE). In order to enroll, students first need to fill out a course contract on myUCLA. Detailed instructions for this process are [here](#).

After the course contract has been created, students are required to obtain the signature of their internship site supervisor on both the course contract and a letter of agreement which stipulates the responsibilities of UCLA and the internship site in supporting the student during the internship. **Please note: students are NOT responsible for acquiring signatures of the faculty of record or department chair.**

Students will then need to schedule a 195CE intake appointment with the Graduate Student Instructor via myUCLA. **Please have your forms filled out and signed before signing up for an intake appointment.** Once the intake appointment has been scheduled, students will receive a link to an online form to upload the signed contract and letter of agreement. During the intake appointment, the Graduate Student Instructor will review student eligibility and provide an overview of course content and expectations. If there are any problems with your contract or with enrolling you in the course, one of the GSIs will contact you by e-mail. The deadline to enroll is Friday of Week 2. The class often fills up before then, and students are enrolled as we receive the contracts, so the earlier you submit a contract, the better your chances of getting enrolled. Intake appointments must be completed by the Wednesday of Week 2. International students may enroll early (weeks 8-10 of preceding quarter) in order to complete CPT paperwork with the Dashew Center.

GRADING AND REQUIREMENTS

- **40%** — Seven weekly writing assignments (2-3 pages double-spaced, unless length is otherwise specified; 5 points each)
- **30%** — Four bi-weekly meetings (*in addition to* the intake meeting) with your GSI. In one of these meetings, we will gather in small groups (5 points each).
- **30%** — Final research paper (8-10 pages double spaced)
- Signed Timesheet reflecting at least 80 hours at internship site

If you are taking the class P/NP, you must adequately fulfill *every* one of the requirements to pass. In addition, you must earn a C or better (anything above 73%) to pass. Neglecting to submit the Timesheet or complete 80 hours at your internship will likely result in an automatic grade reduction

Grading Scale
A+ 97-100%
A 93-96%
A- 90-92%
B+ 87-89%
B 83-86%
B- 80-82%
C+ 77-79%
C 73-76%
C- 70-72%
D+ 67-69%
D 63-66%

D- 60-62%
F < 60%

In order to monitor the educational experience of undergraduate interns, the Center for Community Engagement communicates with internship site supervisors for mandatory check-ins at least twice each quarter and provides sites with an online evaluation of their partnership with UCLA. **As a matter of policy, sites must be notified at any point in the quarter if students are in danger of not passing the course or if they withdraw.** As needed, we may also communicate with various campus stakeholders, such as the Dashew Center for International Students & Scholars, the Career Center, and Student Care Managers.

1. WEEKLY ASSIGNMENTS

Weekly assignments are required to be 2-3 pages double-spaced and written in an essay style, unless otherwise specified. Assignments are due weekly on Sundays at 11:59pm. They are to be uploaded to the class website (Canvas), or failing that, emailed to me. Each writing assignment is worth 5 points.

Essays turned in late (without an approved extension) will be marked down 0.5 points each day. **Note that this won't apply for the first two weeks as everyone works on getting enrolled in the course.**

2. BI-WEEKLY MEETINGS

Schedule (in MyUCLA) and attend biweekly discussion sessions with your GSI at least four times, in *addition* to the intake. The third of these meetings will take the form of a Group Review Workshop. Come to each individual 30-minute meeting *prepared to lead our one-on-one discussion* about your (1) weekly response papers, (2) research paper, and/or (3) future career trajectory. This course is an upper-division independent study and your participation score for each meeting is based not only on whether you are engaged and up-to-date on the readings and assignments, but also on how prepared you are to dig deeply and think critically about your internship experience and course assignments. Meetings that focus on superficial analysis or that consist largely of me asking you questions instead of you leading the conversation will not receive full credit. I recommend students come to our meetings with a meeting agenda or series of questions.

- Meeting 1 (Weeks 3-4)—*Schedule in MyUCLA*
- Meeting 2 (Weeks 5-6)— *Schedule in MyUCLA*
- Meeting 3 (Weeks 7-8)— Group Review Workshop: I will provide a Zoom link for the group meetings.
- Meeting 4 (Weeks 9-10)— *Schedule in MyUCLA*

SCHEDULING MEETINGS

Once students are officially enrolled in the course and have been assigned to their GSI, students will be able to schedule their biweekly meetings through MyUCLA by going to the "Academics" tab, "Advising &

Academic Services," "Appointments." Students are required to schedule four meetings: three through MyUCLA and one (the group project review and workshop) in a Google doc I will provide at a later date. **All meetings should be scheduled at once** to ensure that students receive the meeting times that work for them. Meetings can be scheduled for weeks 3 through 10. **No meetings will be held during finals week.**

ALL MEETINGS ON ZOOM

When you sign up for our two individual meetings under "Appointments," you will automatically be assigned a Zoom link, both in MyUCLA as well as in your Outlook calendar (if you have an account associated to your @ad.ucla.edu). As stated above, I will assign the Zoom links for our Group Writing Workshops. You will find them in the Sign-up sheet. You may choose to use Zoom on your mobile device or computer. **Please turn ON your cameras during these meetings if you are able.**

GROUP PEER REVIEW WORKSHOPS

In Weeks 7-8 you will meet with me and two or maximum three other Music Industry 195CE students. I will send out a form to schedule these meetings closer to the date. The purpose of the meeting is to share our research paper topics, large questions, specific questions, ideas, arguments, and outline with each other. We will learn how other students are approaching different topics by listening and providing constructive feedback to each other. Students will fulfill the following steps:

1. Prepare a concise and clear presentation using the presentation software of your choice: Think about how to present your questions, your research topic, the larger issue you would like to address, the specific issue(s) you would like to focus on, the ways in which you plan to address your topic and how you plan to write about/structure it (follow the prompt for each Writing Workshop). After presenting, you will receive oral feedback from your peers and myself.

Remember: writing is a sensitive, personal, and challenging process for many of us. Please be *sympathetic, generous, and constructive* to your classmates' writing aims, attempts, and aspirations.

2. FINAL PAPER

Please see the Week 4 assignment for the final paper prompt. Your final research paper is due by Friday June 7 at 11:59pm, to be uploaded to our Canvas website. For each 24-hour cycle it is late beyond this deadline your paper will lose 1/3 of a letter grade. We will not accept papers that are more than 7 days late. If you do not complete your paper within 7 days of its original due date you will receive a "0" for the paper.

3. INTERNSHIP HOURS AND TIMESHEET

To pass the course, interns must work for their internship site at least 8 weeks during the 10-week quarter for a minimum of 80 hours total (approximately 8-10 hours/week). If you know that you must miss more than 8 hours during any given week throughout the quarter and will be unable to meet the minimum requirement, please let your UCLA internship coordinator know right away so they can determine how to best advise you. If an unforeseen circumstance arises mid-quarter which impacts your

ability to complete your hours, please consult your UCLA GSI as soon as possible to create a plan to move forward. Failure to complete the required hours is grounds for substantial grade penalty.

ACADEMIC INTEGRITY

If you're quoting someone (whether verbal or written), use quotation marks and cite them. When referring to a conversation that you were a part of, it is sufficient to quote them like you see in a newspaper article; published sources require formal citations.

1. If you are paraphrasing what someone said—you are not using their words but are using their ideas—you still need to cite them, although you don't need to use quotation marks.
2. All papers turned in must be original work. Besides the above rules about citation, this means that you can't turn in a paper to this class that you turned in for another class. Different classes require different papers. No exceptions.

Unless otherwise specified by the faculty member, all submissions, whether in draft or final form, to meet course requirements (including a paper, project, exam computer program, oral presentation, or other work) must either be the Student's own work, or must clearly acknowledge the source." (UCLA Student Conduct Code, Section 102.01c: Academic Dishonesty—Plagiarism.)

Students who represent as their own AI-generated output will be subject to the plagiarism penalties and policies outlined by the Dean of Students.

All policies in the UCLA Catalog regarding academic dishonesty apply to 195CE internship courses, including policies regarding plagiarism. When warranted, infractions will be reported to the Dean of Students and may result in disciplinary action and/or expulsion from the university. UCLA's complete policy regarding academic dishonesty can be found at the following website:

<http://www.deanofstudents.ucla.edu/>

COURSE ACCOMODATIONS AND CAMPUS RESOURCES

UCLA provides a wide range of resources to support students facing challenges, whether inside or outside the classroom. Consult the Student Care Managers program website for information about these resources, including information about confidential one-on-one consultations:

<http://www.studentincrisis.ucla.edu/Who-can-Help>. If you need to request an academic accommodation based on a documented disability related to your work in this course, please contact the Office for Students with Disabilities as soon as possible. OSD can be reached at A255 Murphy Hall, 310-825-1501, or 310-206-6083 (telephone device for the deaf). You can learn more about their services by exploring their website at <http://www.osd.ucla.edu>. Students should also notify their GSI about any issues as soon as possible so that appropriate accommodations can be arranged with OSD well in advance of assignment due dates.

WEEKLY ASSIGNMENTS

All weekly assignments should be written in a 2-3 page (double-spaced) 'essay' style response and properly cited **unless otherwise specified** in the assignment descriptions. Do not answer the prompt questions one-by-one.

IMPORTANT: NOTE ON WEEK 3 INTERVIEW

The assignment for week 3 requires you to interview someone at the internship site itself and therefore you may want to reach out to a supervisor sooner to secure a time for the interview.

Week 1: Understanding the Organization (2-3 pages)

DUE: End of Week 3 (Sunday April 21, 11:59pm)

This assignment will have you better understand your organization. You will answer the questions based on internet research and, if you can, with your supervisor's assistance. Be sure to adhere to all of the organization's confidentiality requirements when answering these questions.

If a business, use the company's website, or look up some information about the company on Lexis-Nexis Business.¹ If a non-profit, government office, or if the company is too small to show up on these sites, use the organization's website. Use the following questions as a general prompt for your 2-3 page written essay-style response. Do not answer the prompt questions one-by-one.

- *Read Chapter 1 ("Musical Experience as Transaction") from David Bruenger's Making Money, Making Music (2016), which you can find on the course website. Which aspects of the musical transaction does your company or organization focus on? What is its relationship to intellectual property and the various types of capital? Can you place your organization in the broader historical context of the way music has been capitalized and transactionalized?*
- *What is the company or organization's purpose or mission? What products or services does it provide? Find out the full range of products and services the organization provides, particularly those that you may not be exposed to in your specific office or division.*
- *How large is the organization, in terms of number of employees? How large was their revenue last year? If a non-profit, how large is their budget? Where does their funding come from?*
- *If the organization you work for is large, how does your office fit in within their larger structure and purpose? Which other divisions of the organization do you rely on to get your specific task done? If the organization you work for is small, which other organizations, businesses, or media does it rely on to accomplish its tasks?*

¹Note: To use Lexis-Nexis, go to the UCLA Library website. Under "Search and Find," go to "Frequently Used Databases." There will be a link for Lexis-Nexis Business. You can also Google "Lexis-Nexis Business." If you are off campus, you'll need to configure your computer to use the proxy server.

- *What is the musical population that your organization serves? How does it identify and communicate with the population it serves? How does it learn the demands of this population and adjust the product or service to meet those demands?*

Week 2: Current Events Assignment (2-3 pages)

DUE: End of Week 3 (Sunday April 21, 11:59pm)

First, read the provided excerpts from *The Successful Internship*.

Second, find two or three recent newspaper and/or magazines articles that deal with a serious economic or political issue confronting either your internship site (if it's a big company) or more broadly, your area of the music industry. All your articles should be about a single issue so that you have enough information to properly answer this week's questions.

After reading through the articles, use the following questions to guide your essay-style response. Do not answer the prompt questions one-by-one.

- *Describe the major challenges that your office or the music industry more generally currently faces and just how widespread the problem is. Provide concrete evidence to support your argument.*
- *Has your firm or the music industry done anything in response to these types of issues? If so, how? Be specific. Perhaps your firm has filed individual lawsuits or maybe it has collectively organized with other firms to lobby the local, state, or federal government. If there is some sort of a lobby group that articulates and represents the interests of your section of the music industry, then describe this organization and its lobbying efforts. Has it thus far succeeded or failed in confronting the challenges described above? If the lobby group has proposed a law or initiative, then describe the law and explain how it would help your part of the music industry.*
- *This question is an opportunity for you to reflect on your role in society as a professional in the music industry. The excerpts from *The Successful Internship* emphasize the importance of recognizing that artists and professionals have certain moral and ethical obligations to society. What obligations do artists and professionals in the music industry have in regard to dealing with the issue you've identified, both to the business or industry itself, and to the wider society?*

Reminder: make sure you've begun the week 3 assignment by the beginning of the week. It will require you to interview a supervisor or superior at the internship, so you will have to conduct that interview before the end of the coming week.

WEEK 3: Interview (2-3 pages)

DUE: End of Week 3 (Sunday April 21, 11:59pm)

This assignment will have you interviewing a superior in your office about professionalism and your academic interests.

- First, the assignment includes a so-called “informational interview,” in which you discuss with a more experienced person about their own journey in order to learn for yourself how you might navigate school and future employment.
- Secondly, the assignment also includes an opportunity to discuss with your superior some of the thematic interests you may explore in your research paper.
- The assignment you turn in will be a transcript or informal summary of your interview, including all questions you asked. You may include after-the-fact responses (marginalia, clarifications) if you like.
- YOU DO NOT HAVE TO STRUCTURE THIS IN AN ESSAY STYLE: though you may if you want to!

I recommend you try to interview the highest ranked individual that you can get access to, such as an owner, executive, or department head. If you cannot get access, your immediate supervisor will also work. You should see this as an opportunity to sit down and structure a conversation in a way that you might not otherwise be able to. It also serves as a great way for senior members of the organization to meet you.

For this assignment, you will want to write up a series of interview questions to be prepared before the meeting. However by no means must you stick exclusively to the questions. I find it best to use these as a broad structure, but to allow the conversation to naturally flow. Include a few of your own questions, especially for the second part of the assignment to explore themes for your final research paper.

- What was your own journey into this profession?
- What do you think are the fundamental skills to support success in this field?
- How might you define your ethical or moral obligations in this sector to the people we serve (e.g. clients, constituents, customers) and to the wider community? Are these two groups sometimes in conflict? If so, how do you reconcile that personally?
- What is the most important thing I could get from this internship, and what can I do to get the most from my experience here?
- (Insert questions about the themes of your research paper.)

Finally, I encourage you to *ask* if your supervisor is comfortable if you audio record the interview, especially the part regarding your research paper, as this could serve as a primary source material.

WEEK 4: Research Paper—Topic, Question, and Sources (2-3 pages)

DUE: End of Week 4 (Sunday April 28, 11:59pm)

The purpose of this research paper is to question some phenomenon that influences the industry of your workplace through the framework of musicology and music industry studies, analyze relevant scholarship and data on the topic, and develop a strong argument that you substantiate through research.

Please answer the following questions separately, **rather than trying to integrate them into an essay**. You must properly cite sources (see below) or lose points.

1. Project Title
2. Topic: Identify some phenomenon or dynamic that influences your field or industry. While this may be a popular contemporary issue in the music industry—for instance intellectual property rights, compensation of artists, or dealing with cultural appropriation—your topic may also be more unique and not the subject of widespread public discussion. *Describe the topic.*
3. Difference: What difference or anomaly do you want to explain?
4. Question: Develop a succinct question that frames the *puzzle* you’re interested in exploring about your topic. A question inquires into some unknown dynamic. I recommend avoiding yes or no questions. Instead, you should search for processes that reveal the tensions, power relationships, institutional agendas, etc., of your topic.
5. Bibliography: I recommend beginning your research by exploring academic sources at Google Scholar, and write a few paragraphs explaining how three academic sources are relevant to address your question. In Google Scholar: first, try different combinations of keywords. Second, adjust dates for your search inquiry to discover articles relevant to your research (for instance, if you’re studying the effect of Spotify on music creation and marketing, you’ll want to search for articles in the years since it was launched). Third, you may gauge the influence of the article by noticing how many people have cited the article. Fourth, you may want to explore the bibliographies of articles you find insightful, as well as the links on Google Scholar called “cited by” and “related,” which may list similar pieces.
 - a. To access academic articles on your personal computer, you will need to follow steps on “Connect from Off-Campus” on the UCLA Library website. This will allow you to use a Proxy Server or Virtual Private Networking (recommended).
<http://www.library.ucla.edu/use/computers-computing-services/connect-campus/>
 - b. Go through the useful tutorial on the library website, located at <http://www.sscnet.ucla.edu/library/tutorial.php>. If possible, browse over some of the other guides that have been put together by the library staff.
 - c. Please cite your research paper sources using **Chicago Manual of Style — Author-Date**:
https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html
 - d. Supplement your scholastic research with magazines, newspapers, websites, think tanks, etc. Again, check what these scholars cite for other possible sources.

WEEK 5: The Medium is the Message (2-3 pages, 4 points) / Short Survey (1 point)

DUE: End of Week 5 (Sunday May 5, 11:59pm)

The music industry has been fundamentally enabled by the rise of various kinds of media: writing, print, recordings, radio, television, the internet, streaming. What media are important in your workplace? How does the organization you work for use media to do its job? What aspects of media and what media (if any) make your jobs harder? Use the following questions to guide your analysis in an essay-style response. Do not answer the prompt questions one-by-one.

- *Describe the media environment in which your company operates. Which media are strategic and why?*

- *Outline two strategies you have encountered by which your organization manages media to benefit itself and its clients.*
- *A famous cultural theorist once remarked that “the medium is the message,” by which he meant that the forms of media communication – the way various media channels work on us, re-arrange our senses, and remap the economic relations between us – were more important than any content they carried. Do you agree? Use specific examples from your music industry workplace to make an argument.*

This week you are also expected to complete a brief assignment for the Center for Community Engagement:

UCLA Collaboratory: Summary Report of your Internship Production

The Center for Community Engagement is launching an effort to collect data more systematically on the internship sites, activities, and production that UCLA student interns contribute to these companies and organizations. We plan to create a directory of internship sites to inspire and guide future students seeking internships. In addition, the department offering the 195CE course will review your summary report of activities and output, and select 1-5 internships to showcase on the UCLA Collaboratory, an online platform that features UCLA’s community engaged work.

Assignment Details

To complete this assignment, you will be asked to share information about your internship site and your role as student intern. You will be submitting this assignment through a Google form, linked here [not yet available]. The Google form has more specified instructions.

WEEK 6: Research Paper—Introduction and Outline (2-5 pages)

DUE: End of Week 6 (Sunday May 12, 11:59pm)

This week’s assignment will be preparing for your final paper by writing an introduction and structured outline.

1. Project Title: (see Week 4)
2. Difference: (see Week 4)
3. Question: (see Week 4)
4. Introduction: Write an introductory paragraph or first few pages of your research paper. The introduction should (1) introduce your research puzzle, (2) how you intend to structure your paper, (3) the implications of such a topic, and (4) the hypothesis or preliminary argument for your paper.
5. Outline: Develop a structured outline of the paper, including as much detail as you can.
6. Bibliography: Include a bibliography in accordance with the Chicago Manual of Style.

WEEK 7: The Grammys (2-3 pages)

DUE: End of Week 7 (Sunday May 19, 11:59pm)

Read [this article](#) from Variety on changes to the guidelines for the Grammy awards. Then read the complete Rules and Guidelines for the Grammy Awards, available from the Grammy website at <https://www.grammy.com/grammys/awards/awards-journey>. Concentrate on the rules and definitions for the official Grammy award categories on pp. 37ff of the PDF.

The National Academy of Recording Arts and Sciences (NARAS) is – arguably – a made-up group, rather pathetically modeled on the much more prestigious independent Academies, like the American Academy of Arts and Sciences, or l’Academie Francaise, that have long served to recognize formally a given nation’s most influential scholars and intellectuals. Like the Motion Picture Academy, the NARAS is just a trade group for an industry, not an independent arbiter of taste. And yet we all pay attention to the Grammys, whose categories and nominations effectively define the “genre space” of contemporary music.

In the 21st century, the membership and working rules of the NARAS have come into disrepute: the Academy is too white and too in-bred, it is said – and its categories are unfair, most specifically, to women and people of color. Still, the “Big Four” awards – Record of the Year, Album of the Year, Song of the Year, and Best New Artist – are closely watched and, since they are not genre-marked, serve as a referendum on what types of music, and thus what types of people, are valued most highly by the recording industry.

What can we learn from these awards?

Browse through the historical record of categories, nominations, and winners at <https://www.grammy.com/grammys/awards>, then use some of the following questions to guide an analysis in an essay-style response. Do not answer the prompt questions one-by-one.

- Why are these awards called the “Grammys”? How have the awards and their structure changed over time?
- Consider the last set of awards given out at the time you are writing. Did the winners of the “Big Four” surprise you? What was the critical response to them at the time?
- Which, if any of the categories are important at your organization? Are there members of the NARAS in your workplace? If so, see if they will talk to you about being a voting member.
- Does your organization nominate or campaign for nominees? In what categories? Have they been successful?
- Pick one category in one year and analyze the nominees and the eventual winner in terms of musical and transactional values within the music industry. Why did this nominee win in this category?
- If you could propose a change in rules or categories to the NARAS, what would it be? Remember to check the procedure for changing the rules (in the PDF you can download from <https://www.grammy.com/grammys/awards/awards-journey>) before answering.

WEEK 8: Draft of Final Paper (5+ pages)

DUE: End of Week 8 (Sunday May 26, 11:59pm)

Please submit a rough draft of your research paper, which should expand substantially beyond the Introduction and Outline from Week 6. Please revise the following as appropriate.

1. Project Title: (see Week 4)
2. Difference: (see Week 4)
3. Question: (see Week 4)
4. Introduction: (see week 7)
5. Body Paragraphs
6. Conclusion

WEEK 9: Nothing! Take the week to work on your final projects.

WEEK 10: Final Project and Timesheet (6-8 pages)

DUE: Friday June 7, 11:59pm

Research projects are due by **11:59pm on Friday of Week 10**, uploaded to the course website.
Length: 8-10 pages of writing, double-spaced, NOT INCLUDING CITATIONS!

Video projects should be around 10-12 minutes long, while podcast projects should be 20-25 minutes. Also, note that if your project is a video or a podcast, you must also submit a PDF that includes 1) your script (or a formatted transcript) and 2) a bibliography.

DUE: Monday June 10, 11:59pm

Timesheet (signed) is due by 11:59pm on the Monday after Week 10.

A template timesheet is [here](#); please make a copy to send to me via the course website.
