

Pedagogy for Musicologists
MUH 7938 and MUH 6935, LDGR
T + 4:05-7:05 pm
MUB 146

Instructor Information

Dr. Laura Dallman

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Office Hours: Thursdays, 9-10 am or by appointment

Course Description

This course will dive into pedagogical issues related to university teaching, but will also move beyond collegiate musicology pedagogy to consider broader community education. Specific texts we will engage with include Susan Blum's *Ungrading: Why Rating Students Undermines Learning* (2020), Sara Haefeli's *Teaching Music History Using Cases: A Guide for Instructors* (2022), and Ayana Smith's *Inclusive Music Histories: Leading Change through Research and Pedagogy* (2023). We will also consider resources of the Teaching Music History website, including the *Journal of Music History Pedagogy*. In addition to regular participation in classroom discussion, students will be expected to complete reviews of musicological and ethnomusicological textbooks, analyze and critique teaching observations, and perform pedagogical demonstrations. Credits: 3

Required Materials

You will be reading articles and chapters from books during the semester. All can be accessed without charge, either through Canvas or the AFA library. There are three books students may like to purchase:

1. Susan Blum's *Ungrading: Why Rating Students Undermines Learning* (West Virginia University Press, 2020)
2. Sara Haefeli's *Teaching Music History Using Cases: A Guide for Instructors* (Routledge, 2022)
3. Ayana Smith's *Inclusive Music Histories: Leading Change through Research and Pedagogy* (Routledge, 2023)

Canvas (e-learning, <https://lss.at.ufl.edu>) is an important online component of the course. Current information about and assignments for the course, including copies of the syllabus, course schedule, and rubrics, will be posted on Canvas. Grades will be posted on Canvas so that you can keep track of your progress.

Please pay regular attention to your ufl email account! Emails are sent regularly through Canvas and to individual students as necessary.

Course Objectives

As graduate students, students in this course should refine their:

- understanding of musicology pedagogy;
- discussion skills, particularly regarding critical issues in musicology pedagogy;

- and research, writing, and editing skills in relation to course syllabi, teaching philosophies, academic reviews, and personal website development.

Graduate students should also gain awareness of:

- teaching resources at the University of Florida,
- alternative grading methods and assessments,
- and resources addressing accessibility, equity, and wellbeing.

Additionally, graduate students should be able to:

- regularly drive and lead class discussion, showing critical engagement with the readings that surpasses a basic understanding of presented information and claims.
- exhibit research skills that reflect an understanding of how to utilize and access multiple music research databases and types of materials.
- write at a level that exceeds undergraduate expectations of writing, particularly regarding the development of ideas and both the engagement with and critique of existing scholarship.
- draw on their performance experience and professional career goals in the field of music as resources for class discussion.

Diversity and Inclusion Statement

In my classes, I encourage students of all ethnicities, religions, genders, sexual orientations, classes, ages, and abilities to express their opinions, viewpoints, and experiences. Every person has something valuable to offer to their peers and the instructor in this course! If at any time you have a question or concern about diversity or inclusion, please email or set up a meeting to talk with Dr. Dallman.

Disability Accommodations

Students with disabilities that are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter, which must be presented to Dr. Dallman when requesting accommodations. Students with disabilities should follow this procedure as early as possible in the semester.

Assignments and Late Work Policy

Details regarding each assignment is available in Canvas. Information on assignment percentages is available under Grading (see p. 4).

If you are uploading to Canvas, please confirm your assignment uploads! If a submission is missing, you will receive a zero grade, so again, please make sure your assignment uploads correctly.

To be able to receive full credit, assignments have to be submitted on time, which is typically 4:05 pm the day we meet for class. Late submission will receive an automatic deduction through Canvas of 1% for each hour it is late, and this late period lasts 48 hours from the due date.

As music students, there are occasionally weeks where required performances or your responsibilities as a TA become difficult to balance with your responsibilities as a student. If you

feel like you cannot complete an assignment on time without jeopardizing your own mental health, speak to Dr. Dallman as soon as possible so that you are not negatively impacted by the Canvas late work settings.

Writing assignments will be evaluated both on content and technical elements. All writing should follow the rules of standard English and will be evaluated with respect to proper spelling, grammar, punctuation, word usage, clarity, coherence, and organization. If writing is not your forte, please consider using the services provided by the UF Writing Studio (<https://writing.ufl.edu/writing-studio/>). The staff at the Writing Studio will assist with questions related to your writing, but will not proofread or edit your work for you. The Writing Studio also has valuable resources in the form of citation guides and helpful videos on subjects including time management, note taking, citation/plagiarism, and study tips.

Academic Conduct

UF students are bound by The Honor Pledge, which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Using someone else’s ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters; length of the paper does not matter. Anyone caught plagiarizing is subject to an automatic E and further disciplinary action. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. Instances of plagiarism will be treated on an individual basis, but can result in a failing grade for the course.

Class Attendance and Make-Up Policy

Although attendance is not counted in the grade allocations (see Grading, p. 4), consistent and punctual class attendance is expected and participation in class discussion is required. Since we only meet once a week, it is imperative that you be in class.

Excused absences are consistent with university policies in the undergraduate catalog (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>) and require appropriate notification (e.g. religious holidays) or documentation (e.g. illness). Excused absences will not negatively impact you.

The best practice when you are absent is to email Dr. Dallman through Canvas to explain your absence. It is better to be in contact with your professor about your absence than to be silent about it. If you are silent about an absence, it is automatically recorded as unexcused.

Generally speaking, any absence due to participation in a School of Music performance is considered excused. With our class during the evening hours, there are some ensemble dress rehearsals/performances that may conflict. Speak to Dr. Dallman as soon as possible about these

dates in order to avoid conflicts with class presentations and expectations. Also, please avoid scheduling any solo or chamber recitals on Tuesday evenings.

Also keep in mind that you are responsible for all assigned work regardless of attendance or punctuality. If you miss a class for any reason, you are responsible for submitting assignments that are due and getting notes from a classmate. If you need help procuring notes, Dr. Dallman will help you find a classmate to ask for notes.

Unexcused absences will result in a zero for class discussion on the day of the absence. Students who have an excused absence will be excused from class discussion on that day.

Grading

Grades for this course are allocated as follows:

In-Class Discussions	9%
Responses	6%
Syllabi	9%
Teaching Statement	9%
Teaching Observations	6%
Teaching Demonstrations	14%
Textbook Reviews	14%
Discussion Prep	6%
Book Review	6%
Community Event	6%
Website	9%
Peer Reviews	6%

Please see the Assignments Tab on Canvas to see what specific assignments fall into each category.

Grading Scale (%) for UF Music History Classes:

93.00-100.00	A	73.00-76.99	C
90.00-92.99	A-	70.00-72.99	C-
87.00-89.99	B+	67.00-69.99	D+
83.00-86.99	B	63.00-66.99	D
80.00-82.99	B-	60.00-62.99	D-
77.00-79.99	C+	0-59.99	E

More information on grades and grading policies is available here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Please note: specific grade questions and concerns will only be discussed with the student. Due to the 1974 Family Educational Rights and Privacy Act, Dr. Dallman cannot and will not discuss your progress or grades with your parents. For more information on FERPA, please visit

<http://www.registrar.ufl.edu/ferpa.html>. Any correspondence received from your parents or guardians will be responded to with a link to the FERPA information site and nothing more.

Class Discussion Rubric

For each class meeting, students will receive a Class Discussion grade. The highest score a student can receive on a given day is a 3.

	1 – High Quality	0.5 - Average	0 – Needs Improvement
Informed	Shows evidence of having done the assigned work. Contributions are grounded in assigned readings and listenings.	Shows some evidence of having done the assigned work. Contributions are not consistently grounded in assigned readings and listenings.	No evidence of having done the assigned work. No contributions or contributions are not grounded in the assigned readings and listenings.
Thoughtful	Shows evidence of having understood and considered issues raised. Contributions synthesize connections and formulate critical questions.	Shows some evidence of having understood and considered issues raised. Connections may not be synthesized or questions might not be raised.	Little to no evidence of having understood and considered issues raised. Synthesis and questioning are largely absent.
Considerate	Takes the perspective of others into account. Contributions situate the participant’s perspective in relation to others and demonstrate the ability to consider multiple points of view simultaneously.	Takes some perspectives of others into account. Contributions occur but are not consistent in regards to perspective, positioning, or the ability to consider multiple points of view.	Does not take the perspective of others into account.

Other Policies

Zoom Etiquette: In the event that we must meet using Zoom, use the following information, excerpted and adapted from the Netiquette Guide for Online Courses, as a guide. It is important to recognize that the online classroom is in fact a classroom, and certain behaviors are expected when you communicate with both your peers and your instructors. When attending a Zoom class or meeting, you should:

- not share your Zoom classroom link or password with others.
- dress appropriately. Even though you may be alone at home, your professor and classmates can see you! While attending class in your pajamas is tempting, you may want to reconsider wearing them. Also remember that clothing for Zoom class meetings is required; wearing clothing is not optional.

- be aware of your surroundings. Your professor and classmates can see what is behind you. Make sure the background is not distracting or something you would not want your classmates to see. (When in doubt use a virtual background.)
- test any virtual background out first to make sure your device can support it. Your background can express your personality, but be sure to avoid using backgrounds that may contain offensive images and language.
- mute your microphone. Don't leave your microphone open because of noise interference.
- raise your hand if you want to speak (click the "raise hand" button at the center bottom of your screen) and wait to be called upon.

Evaluations: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Technology Policy: Internet access is required this semester, as is access to Canvas and Zoom. Students with financial hardships that make regular computer access difficult should speak with Dr. Dallman immediately. To respect the instructor and other students, mute your microphone when entering a Zoom class meeting. Please refrain from visiting social media or other websites and checking email during class meetings. When you are engaged with other sites, you are not engaged with the class!

For E-learning technical support contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu. The Help Desk website is <https://helpdesk.ufl.edu>.

Communication and Correspondence: Dr. Dallman will communicate primarily through Canvas. Any changes to the course schedule or due dates, along with new resources and other course information, will be provided in an announcement on Canvas. When writing emails, think about how you are presenting yourself through your email. Aim for clarity and use a professional tone. You are emailing your instructors, not your pals that you are meeting later for coffee or ... other beverages.

Comprehension and Responsibility: Students are responsible for understanding the policies and procedures in this syllabus. If you do not understand something, please ask Dr. Dallman for clarification!

Course Schedule

Please make sure you know what happens in every class regardless of your attendance. You are responsible for knowing about any changes to the schedule whether or not you are in class. Assignment dates are final and will not change unless there are extenuating circumstances.

Each Tuesday, please be ready to discuss what you have read and listened to during the previous week. **All assignments are in bold.** All readings are to be completed prior to our class meeting.

Assignments are to be submitted on the dates and by the times indicated on the Course Schedule. These deadlines are also published to Canvas. When uploading to Canvas, please make sure your assignment uploads! If you cannot make a submission through Canvas due to a technical difficulty, email your assignment directly to Dr. Dallman.

Week 1: January 9, Introductory Week

Semester Logistics

Challenges with Teaching, Questions about Teaching, Potential Topics of Interest

Community Presentation Groundwork

In-Class Discussion/Work

Week 2: January 16, Parts of the Syllabi and Teaching Statements

Website Exploration

UF Center for Teaching Excellence: <https://teach.ufl.edu/>

UF Center for Instructional Technology and Training (CITT): <https://teach.ufl.edu/>

Syllabi Readings

1. Susan Ambrose et. al., “What Factors Motivate Students to Learn?” from *How Learning Works: 7 Research-Based Principles for Smart Teaching*, Jossey-Bass (2010), 66-90.
2. Ken Bain, “How Do They Prepare to Teach?” from *What The Best College Teachers Do*, Harvard University Press (2004), 48-67.
3. Kevin Gannon, “How to Create a Syllabus (Advice Guide)” *Chronicle of Higher Education*, <https://www.chronicle.com/article/how-to-create-a-syllabus/>
4. “Constructing a Syllabus,” Washington University in St. Louis Center for Teaching and Learning, <https://ctl.wustl.edu/resources/constructing-a-syllabus/>
5. Jennifer Smith and Alexandra Bitton-Bailey, “Syllabus,” UF Instructor Code, <https://ufl.pb.unizin.org/instructorguide/chapter/chapter-2-syllabus/>
6. “Writing a Syllabus,” Cornell University Center for Teaching Innovation, <https://teaching.cornell.edu/teaching-resources/writing-syllabus>

Teaching Statement Readings

1. Karen Kelsky, “Just Say No to the Weepy Teaching Statement,” from *The Professor Is In*, Three Rivers Press (2015), 164-72
2. *The Professor Is In* Blog: “What is Evidence of Teaching Excellence?” <https://theprofessorisin.com/2011/09/23/1610/>
3. “Teaching Statements,” Vanderbilt University, <https://cft.vanderbilt.edu/guides-sub-pages/teaching-statements/>

Due Tuesday: Response 1

Week 3: January 23, AMS and SEM Pedagogy Groups + State of Music History Pedagogy

Website Exploration

Teaching Music History: <https://www.teachingmusichistory.com/>

*Pay special attention to the “Resources” section!

SEM's Education Section: <https://semed.weebly.com/> and https://www.ethnomusicology.org/page/Groups_SectionsED

Journal of Music History Pedagogy Readings: The State of Music History Pedagogy

1. Erinn E. Knyt, "Teaching Music History Pedagogy to Graduate Students," *JMHP* vol. 6 (2016): 1-21.
2. Andrew Granade, "Lifting the Veil: A Report on Graduate Music History Pedagogy Training in the United States (2015)," *JMHP* vol. 8, no. 2 (2018): 97-126.
3. Hyun Kyong Hannah Chang, Daniel F. Castro Pantoja, and Hedy Law, "Introduction by the Guest Editors: Global Music History in the Classroom: Reflections on Concepts and Practice," *JMHP* vol. 13, no. 1 (2023): 45-51.

Due Tuesday: Response 2

Due: Syllabi DRAFT

In-Class: Peer Review

Week 4: January 30, "Small-Scale" Teaching

Website Exploration

1. CUNY Graduate Center Music Teaching Hub: <https://gcmteachinghub.commons.gc.cuny.edu/>
2. Lecture Catalogue, Center for Public Musicology: <https://www.naplescpm.com/catalogue>
3. National Endowment for the Arts, Creative Placemaking: <https://www.arts.gov/impact/creative-placemaking>

Readings

1. "Best Practices in Community Arts Education," Neighbourhood Arts Network, Toronto Arts Foundation, <https://neighbourhoodartsnetwork.org/learning-room/critical-narratives/best-practices-in-community-arts-education>
2. J. Ulbricht, "What is Community-Based Art Education?" *Art Education* vol. 58, no. 2 (March 2005): 6-12.
3. Kevin Wilson and Roger Mantie, "Inspiring Soulful Communities through Music: Connecting Arts Entrepreneurship Education and Community Development via Creative Placemaking," *Artivate* vol. 6, no. 2 (Summer 2017): 32-45.

Due: Response 3

In-Class Teaching Demonstration: Short Demos (10-15 minutes)

Week 5: February 6, Student Choice Readings

TBD

Due: Response 4

Due: Community Event Plan

Due: Teaching Statement DRAFT

In-Class: Peer Review of Teaching Statement

Week 6: February 13, Textbook Review: Music Appreciation

Additional Readings

1. Steven Cornelius and Mary Natvig, "Teaching Music Appreciation: A Cultural Approach," *JMHP* vol. 4, no. 1 (Fall 2013): 139-50.

2. Mary Paquette-Abt, "Steven Cornelius and Mary Natvig, *Music A Social Experience*," Book Review, *JMHP* vol. 3, no. 1 (2012): 107-10.

Due: Textbook Review 1

Week 7: February 20, Textbook Review: Music History Survey Textbook

Additional Readings

1. Melanie Lowe, "Rethinking the Undergraduate Music History Sequence in the Information Age," *JMHP* vol. 5, no. 2 (Spring 2015): 65-71.
2. Katrina Mitchell, "Thomas Forrest Kelly, *Early Music: A Very Short Introduction*," Book Review, vol. 2, no. 2 (2012): 199-201.

Due: Textbook Review 2

Week 8: February 27, Textbook Review: World Music Textbook

Additional Readings

1. TBA
2. Esther M. Morgan-Ellis, "Danielle Fosler-Lussier, *Music on the Move*," Book Review, *JMHP* vol. 12, no. 1 (2022): 96-100.

Due: Textbook Review 3

Week 9: March 5, Ethnomusicological Pedagogy with Dr. Payam Yousefi

Readings

TBA

Due: Teaching Observation 1 + Discussion Prep 1

Week 10: March 19, Alternative Teaching Methods

Reading

- Sara Haefeli, *Teaching Music History Using Cases: A Guide for Instructors* (Routledge, 2022)

Due: Discussion Prep 2

Due: Syllabi FINAL

In-Class: Group Project Work (~30 minutes)

Week 11: March 26, Alternative Grading Methods

Reading

- Susan Blum, *Ungrading: Why Rating Students Undermines Learning* (West Virginia University Press, 2020)

Media

- *Journeys of Teaching*, "Dr. Reba Wissner—Ungrading," Episode 96, Hosted by Aaron R. Gierhart, 13 August 2023, Podcast, <https://www.audacy.com/podcast/journeys-of-teaching-838e0/episodes/episode-96-dr-reba-wissner-ungrading-7c09a>

Due: Discussion Prep 3

Due: Teaching Statement FINAL

In-Class: Group Project Work (~30 minutes)

Week 12: April 2, Alternative Assignments

Reading

1. Erinn E. Knyt, "Rethinking the Music History Research Paper Assignment," *JMHP* vol. 4, no. 1 (Fall 2013): 23-37.
2. "Roundtable: Pandemic Lessons," *JMHP* vol. 11, no. 1 (2021): 46-56.
3. Kristen Strandberg, "Music History Beyond the Classroom: Active Learning through Local History," *JMHP* vol. 7, no. 2 (2017): 32-43.
4. Reba Wissner, "The Un-essay in the Music History Classroom," *Teaching History* vol. 47, no. 1 (2022): 45-52, <file:///Users/ldallman.rorick-admin/Downloads/Un-essay+in+the+Music+History+Classroom.pdf>
5. *Think UDL*, "Multiple Means of Music Education with Reba Wissner," Episode 98, Hosted by Lillian Nave, Podcast, <https://thinkudl.org/episodes/multiple-means-of-music-education-with-reba-wissner>

Due: Grab and Go Video + Reflection

Due: Teaching Observation 2

In-Class: Soundwalk Activity (Based on TMH)

Week 13: April 9, Belonging

Reading

- Ayana Smith, *Inclusive Music Histories: Leading Change through Research and Pedagogy* (Routledge, 2023)

Blog Book Reviews

- Laura Pruett, "Badia Ahad-Legardy and OiHan A. Poon, eds., *Difficult Subjects: Insights and Strategies for Teaching about Race, Sexuality, and Gender*," Book Review, *The Jigsaw*, Blog of Teaching Music History, 1 July 2019, <https://www.teachingmusichistory.com/2019/07/01/book-review-badia-ahad-legardy-and-oiyan-a-poon-eds-difficult-subjects-insights-and-strategies-for-teaching-about-race-sexuality-and-gender/>
- Timothy Cochran, "Saundra Yancy McGuire, *Teach Students How to Learn*," Book Review, *The Jigsaw*, Blog of Teaching Music History, 1 November 2018 <https://www.teachingmusichistory.com/2018/11/01/book-review-saundra-yancy-mcguire-teach-students-how-to-learn/>
- Daniel Guberman, "Stephen Brookfield, *Becoming a Critically Reflective Teacher*," Book Review, *The Jigsaw*, Blog of Teaching Music History, 1 July 2018, <https://www.teachingmusichistory.com/2018/07/01/book-review-stephen-brookfield-becoming-a-critically-reflective-teacher/>

Due: Discussion Prep 4

Due: Alternative Assessment for Syllabi 1

Week 14: April 16, Website Design with Dr. Imani Mosley

Website Reading

1. *The Professor Is In* Blog: "The Ins and Outs of a Professional Academic Website" <https://theprofessorisin.com/2012/02/07/the-ins-and-outs-of-a-professional-academic-website-guest-post-2/>
2. Rochelle Terman, "Personal Academic Webpages: How-To's and Tips for a Better Site," Townsend Center for the Humanities, University of California, Berkeley,

- <https://townsendcenter.berkeley.edu/blog/personal-academic-webpages-how-tos-and-tips-better-site>
- Erin Zimmerman, "How to Create a Professional Website: A Guide for Academics," Canadian Science Publishing, <http://blog.cdnsiencepub.com/how-to-create-a-professional-website-a-guide-for-academics/>

Due: Book Review

In-Class: Peer Review of Book Review

In-Class: Critique of Pre-Concert Video

Week 15: April 23, Accessibility, Equity, and Wellbeing

Interactive Lecture

"Things I've Picked Up from the CITT"

Reading

- Susan Ambrose et. al., "Why Do Student Development and Course Climate Matter for Student Learning?" from *How Learning Works: 7 Research-Based Principles for Smart Teaching*, Jossey-Bass (2010), 153-87.
- Kimberly Francis, Meagan Troop, Michael Accino, "Six Easy Ways to Foster an Accessible and Inclusive Music History Classroom," *Musicology Now Blog* <https://musicologynow.org/six-easy-ways-to-foster-an-accessible-and-inclusive-music-history-classroom/>
- Kimary Fick, "Systems of Power, Privilege, and Oppression: Toward a Social Justice Education Pedagogy for the Music History Curriculum," *JMHP* vol. 12, no. 1 (2022): 46-67.
- Eleanor Duckworth, "Making Sure that Everybody Gets Home Safely," from *The Having of Wonderful Ideas and Other Essays on Teaching*, Teachers College Press (2006): 115-124.

Due: Discussion Prep 5

Due: Website DRAFT

Due: Group Syllabi

In-Class Peer Review of Website Formation

Finals Week: Date/Time TBD by Students

Due: Website Final

Due: Community Event Reflection

Due: Preconcert Talk