

TEACHING MUSIC HISTORY

University of Florida
MUH 6935, section 1E75
Office hours: M, W 11:30-12:30 or by appointment

Dr. Jennifer Thomas
Office: 306 MUB
e-mail: thomasjs@ufl.edu

COURSE OBJECTIVES

Students will be prepared to teach music history at the college level. They will gain knowledge of or experience in:

- Learning theories
- Determining learning objectives and appropriate teaching techniques to achieve those objectives
- Syllabus preparation
- Preparing and carrying out teaching and learning activities
- Preparing course materials (Powerpoint, exams, assignments, grading rubrics, visual aids, enrichment, etc.)
- Crafting a teaching philosophy
- Understanding the art and craft of teaching

REQUIREMENTS FOR ENROLLMENT:

Students will have a comprehensive understanding of the material presented in a typical music history sequence. They must have passed all sections of the entrance exam or the make-up course.

REQUIRED READINGS: Books may be available at UF Bookstore as well as from Amazon and the publisher. You will need some of them right away. You need not purchase them, but you will need access.

Ambrose, Susan, et al. *How Learning Works: Seven Research-Based Principles of Smart Teaching*. San Francisco: Jossey-Bass, 2010.

Bain, Ken. *What the Best College Teachers Do*. Cambridge, MA: Harvard University Press, 2004.

Bowen, Jose. *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning*. San Francisco: Jossey-Bass, 2012.

Davis, James, ed. *The Music History Classroom*. Burlington, VT: Ashgate, 2012.

Duckworth, Eleanor. *The Having of Wonderful Ideas and Other Essays on Teaching and Learning*, 3rd ed. New York: Teacher's College Press, 2006.

Fink, L. Dee. *A Self-directed Guide to Designing Courses for Significant Learning*.
<http://www.deefinkandassociates.com/GuidetoCourseDesignAug05.pdf>

Jorgensen, Estelle R. *The Art of Teaching Music*. Bloomington, IN: Indiana University Press, 2008.

Koskoff, Ellen. "What Do We Want to Teach When we Teach Music? One Apology, Two Short Trips, Three Ethical Dilemmas, and Eighty-two Questions." In *Rethinking Music*, edited by Nicholas Cook and Mark Everist, 545-59.

Natvig, Mary, ed. *Teaching Music History*. Burlington, VT: Ashgate, 2002.

Journal of Music History Pedagogy. <http://www.ams-net.org/ojs/index.php/jmhp/>

ADDITIONAL MATERIALS will be placed on reserve in the Fine Arts Library or on Ares. In addition, you will be responsible for readings in scholarly journals and books.

COURSE ACTIVITIES

- Discussion
- Teaching
- Demonstration—application through student-designed learning activities for music history classes
- Writing: Journal, portfolio, essays

EXPECTATIONS

Each participant will fulfill each weekly assignment, come to class prepared for discussion and planned activities, prepare materials to present and share with the other participants. Work will be at a professional level.

OFFICE HOURS: As above or by appointment. Please see me after class, or contact me by email or telephone to schedule appointments outside regular office hours. I am interested in your success, and I enjoy getting to know you outside of class, so please stop by with questions, ideas, or just to get acquainted.

Attendance: Attendance is required and essential for your success in the class. After two absences, excused or unexcused, you will need my permission to continue in the class.

Academic Honesty: No academic dishonesty will be tolerated. Plagiarism is presenting the work of another as your own. Cheating on exams and using someone else's ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. As a result of completing the registration form at the University of Florida, every student has signed the following statement: *"I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion for the University."* The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. Strictly enforced!
<http://www.dso.ufl.edu/judicial/procedures/studenthonorcode.php>

Tips for Achieving Success:

- Attend every class with this question in mind: how can this information help me become a respected and effective professional?
- Complete every assignment completely and on time. Be prepared to discuss key concepts and engage creatively with the material—agree, disagree, modify, expand, apply, etc.
- Interact with your classmates; share ideas and questions with them both inside and outside of class. Become actively engaged in the process of becoming an effective teacher.

Classroom Policies: Class begins promptly; come every time on time, and stay the whole time. Be ready with necessary materials. Be respectful of your professor and classmates. Turn off cell phones. Please do not eat in class or engage in other distracting activities.

e-mail etiquette: Please make every effort to see me in person as listed above or to solve your problem using the information and resources at hand; look at the syllabus and assignment sheet first. Please do not email me for information that you can get from a classmate or figure out on your own, but feel free to email when you require my personal attention or need to make an appointment. Please use your ufl.edu account in all of your transactions for the class; please check your ufl.edu account at least once a day. I will often email you before or after class to follow up on something or to alert you to a change. I will attempt to answer your questions in a timely manner, but please do not expect an immediate reply. I may be occupied with other classes, away from my computer, or in need of time to find an answer to your question. I will make every attempt to answer your emails within 24 hours, M–F.

Students with disabilities are strongly encouraged to use the resources offered by the University of Florida Dean of Students Office to assist anyone who qualifies. To learn more, see <http://www.dso.ufl.edu/drp/as.htm> or visit the office: Disability Resources Program, P202 Peabody Hall, Email: accessuf@dso.ufl.edu, :352-392-1261, Fax:352-392-5566, TDD:352-392-3008

Students who need extra help with writing should make use of the campus writing center. Students who use the writing center must submit all drafts of the paper, including the suggestions and revisions from the center. Information about the center is available at

<http://www.at.ufl.edu/r&w/>. If you are asked to use the writing center, you will be expected to do so and to submit all drafts of the paper.

UF Counseling Services

Resources are available on campus for students having personal problems that affect academic performance, or difficulty defining career and academic goals.

- 1 University Counseling Center, 301 Peabody Hall, 392-1575; personal and career counseling.
- 2 Student Mental Health, Student Health Care Center, 392-1171, personal counseling.
- 3 Center for Sexual Assault/Abuse Recovery Services, Student Health Care Center, 392-1161.
- 4 Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling.

CONTENT UNITS:

Preamble

Each student will select one period in which to specialize. Class activities by that student will develop materials in that period. Option: occasional swaps with others for broader exposure.

Class activities: mini-lessons (listening, analysis, discussion question, presentations, lecture, deconstructing a problem)

Problems and opportunities for each period—relate to “How Learning Works”

Define what constitutes a problem and how problems can become opportunities

Possible Units (subject to alteration as needed)

I. Teaching and Learning

a. Readings:

- i. Ambrose, Susan, et al. *How Learning Works: Seven Research-Based Principles of Smart Teaching*. San Francisco: Jossey-Bass, 2010.
- ii. Learning taxonomies: Bloom and Fink
 1. Fink, L. Dee. *A Self-directed Guide to Designing Courses for Significant Learning*.
<http://www.deefinkandassociates.com/GuidetoCourseDesignAug05.pdf>
 2. Bloom
- iii. Excerpts: Davis, James, ed. *The Music History Classroom*. Burlington, VT: Ashgate, 2012; chapters 1-7
- iv. Natvig, Mary, ed. *Teaching Music History*. Burlington, VT: Ashgate, 2002; chapters 11-16; (?1-4?)
- v. Bowen, Jose. *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning*. San Francisco: Jossey-Bass, 2012
- vi. Duckworth, Eleanor. *The Having of Wonderful Ideas and Other Essays on Teaching and Learning*, 3rd ed. New York: Teacher’s College Press, 2006.

b. Class activities, presentations, and discussion

i. Syllabus creation

1. Goals
2. Schedule of topics
3. Assignments and exams
4. Class activities
5. Your personal syllabus for this class—what specific goals will you work on through the assignments and opportunities that this class offers you? Develop in consultation with the instructor.

ii. Lesson plans—how to make and carry out

1. Goals—what do you want to accomplish?
2. Activities—what will the students do?
3. Evaluation—how effective was your plan? How well did you execute it?

- iii. Mini-lessons
- iv. Assessment
 - 1. Davis, chapter 7; Jorgensen, chapter 4
- c. Writing:
 - i. Who am I as a teacher? (week 1)
 - ii. What have I learned so far? (end of unit)

II. The Music History Sequence

- a. Materials:
 - i. Survey the major textbooks: Bonds; Burkholder; Seaton; Taruskin; Wright and Simms; Lang, Crocker, and Stolba for historical background on the discipline.
- b. Readings
 - i. Reviews of the textbooks
 - ii. *JMHP* textbook edition
 - iii. Koskoff, Ellen. "What Do We Want to Teach When we Teach Music? One Apology, Two Short Trips, Three Ethical Dilemmas, and Eighty-two Questions." In *Rethinking Music*, edited by Nicholas Cook and Mark Everist, 545-59.
 - iv. Excerpts—Natvig, chapters 1-4;
- c. Students teach one class in the music history sequence
 - i. Topic; reading; preparation by students; materials
 - ii. Feedback based on criteria established in our class

III. Application: Becoming and Creating

- a. Ideas to explore:
 - i. Online components Modules Student-directed class activities
 Process vs. content Quantity vs. quality Uniformity vs. choices
 New literature on pedagogy Musicology and MH teaching
 Metacognition
- b. Readings:
 - i. Jorgensen, Estelle R. *The Art of Teaching Music*. Bloomington, IN: Indiana University Press, 2008.
 - ii. From Davis, chapter 10: "On being and becoming"
 - iii. Fink's Taxonomy
 - iv. Others, TBA
- c. Final projects
 - i. Syllabus 1—
 - 1. Complete music history course
 - 2. Detailed development of one period
 - ii. Syllabus 2
 - 1. Music appreciation course
 - 2. Upper level period survey (different period than in i/2)
 - 3. Other, in consultation with the professor
 - iii. Teaching philosophy—3 versions
 - 1. Long and detailed—For your personal development
 - 2. Brief and professional—for use in job applications and tenure packets
 - 3. Informal, to share with students