

## Pedagogy for Musicologists

MUH 7938, LDGR

T + 4:05-7:05 pm

MUB Room TBD

### Instructor Information

Dr. Laura Dallman (she/her)

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Office: Yon 434 or Virtual (Zoom), <https://ufl.zoom.us/j/3760877816>

Office Phone: 352-372-4995

Office Hours: Mondays, 12:00-1:00 pm or By Appointment

*Zoom has a waiting room. Please be patient; Dr. Dallman may be with another student!*

### 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, but are not limited to, James A. Davis (ed.) *The Music Hisstory Classroom* (2012/2016), 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. James A. Davis (ed.) *The Music History Classroom* (Routledge, 2016)
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;
- and draw on their performance experience and professional career goals in the field of music as resources for class discussion.

## **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 or

physical 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). To be excused from class discussion on a day that you are absent, you must have an excused absence. Unexcused absences will result in a zero grade for class discussion on the day of the absence.

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.

## Grading

Grades for this course are allocated as follows:

In-Class Discussions	10%
Responses/Discussion Prep	10%
Music History Syllabus Draft	5%
Special Topics Syllabus Draft	5%
World Music Group Syllabi Draft	5%
Teaching Statement Draft	5%
Teaching Observations	5%
Teaching Demonstrations	10%
Textbook Reviews	10%
Book Review	5%
Community Event	10%
Website Draft	5%
Peer Reviews	5%
Final Portfolio	10%

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
<b>Informed</b>	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.
<b>Thoughtful</b>	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.
<b>Considerate</b>	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

Information about university-wide policies and resources is available at <https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>.

**Zoom Meetings:** In the event that we need to have Zoom class sessions, they will be audio-visually recorded and available on a Canvas page. Attendance is required, just as it would be during a regular class period. An announcement of a Zoom meeting will occur no later than 8 am the morning of a class meeting. During a Zoom meeting, students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. Unauthorized recording and unauthorized sharing of recorded materials is prohibited.

**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. For more information see <https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>.

**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.

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

**Communication and Correspondence:** 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.

**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!

### **Additional Health and Wellness Resources**

- U Matter, We Care: If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-294-2273 so that a team member can reach out to the student.
- Counseling and Wellness Center: <https://counseling.ufl.edu/> or 352-392-1575
- Sexual Assault Recovery Services (SARS): Student Health Care Center, 352-392-1161
- University Police Department: <http://www.police.ufl.edu>, 352-392-1111 or 911 for emergencies

## **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 the materials you have engaged with 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 13, Introductory Week**

#### In-Class Discussion/Work

- Challenges with Teaching
- Questions about Teaching
- Potential Topics of Interest
- Semester Logistics
- Grab 'n Go Lesson Plans Groundwork
- Community Presentation Groundwork

## Week 2: January 20, AMS and SEM Pedagogy Groups + State of Music History Pedagogy

- Due: Response 1
- Planning Ahead: Assign Music Appreciation Textbooks

### Website Exploration

1. Teaching Music History: <https://www.teachingmusichistory.com/> (Pay special attention to the “Resources” section!)
2. SEM’s Education Section: <https://semed.weebly.com/> and [https://www.ethnomusicology.org/page/Groups\\_SectionsED](https://www.ethnomusicology.org/page/Groups_SectionsED)

### Reading

1. Susan McClary, “The Master Narrative and Me,” *The Music History Classroom*, ed. James A Davis, xv-xix
2. Erinn E. Knut, “Teaching Music History Pedagogy to Graduate Students,” *JMHP* 6 (2016): 1-21
3. Andrew Granade, “Lifting the Veil: A Report on Graduate Music History Pedagogy Training in the United States (2015),” *JMHP* 8, no. 2 (2018): 97-126
4. 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* 13, no. 1 (2023): 45-51
5. William J. Coppola, David G. Herbert, and Patricia Shehan Campbell, “Teaching and Learning in Context,” in *World Music Pedagogy, Volume VII: Teaching World Music in Higher Education* (Routledge: 2021), 1-22

## Week 3: January 27, Syllabi and Teaching Statements

- Due Tuesday: Response 2

### Website Exploration

1. UF Center for Teaching Excellence: <https://teach.ufl.edu/>
2. UF Center for Instructional Technology and Training (CITT): <https://citt.it.ufl.edu/>

### Syllabi Reading

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. William A. Everett, “Creating a Music History Course: Course Design, Textbooks, and Syllabi,” *The Music History Classroom*, ed. James A Davis, 1-14
4. Kevin Gannon, “How to Create a Syllabus,” *Chronicle of Higher Education*, <https://www.chronicle.com/article/how-to-create-a-syllabus/>
5. Greg Pask, “Using a Graphic Syllabus (And Why I Think It Works),” Grow Beyond Grades, <https://growbeyondgrades.org/blog/graphic-syllabus-and-why-it-works>
6. Jennifer Smith and Alexandra Bitton-Bailey, “Syllabus,” UF Instructor Code, <https://ufl.pb.unizin.org/instructorguide/chapter/chapter-2-syllabus/>
7. UF “Policy on Course Syllabuses,” <https://syllabus.ufl.edu/syllabus-policy/uf-policy-on-course-syllabuses/>

## Teaching Statement Reading

1. Karen Kelsky, "Just Say No to the Weepy Teaching Statement," from *The Professor Is In*, Three Rivers Press (2015), 164-72
2. "Faculty Perspectives: Effective Teaching Statements," University of Delaware, <https://ctal.udel.edu/faculty-perspectives-effective-teaching-statements/>
3. Dr. Dallman's Teaching Statement (Canvas, Files)

## Week 4: February 3, Music Appreciation Textbooks

- Due: Discussion Prep 1
- Due: Music Appreciation Textbook Review
- Due: Teaching Statement DRAFT

## OER and Norton Textbooks (To Be Assigned)

- *The Art of Music: Music Appreciation with an Equity Lens*
- *The Curious Listener*
- *The Enjoyment of Music*
- *Music on the Move*
- *Resonances: Engaging Music in Its Cultural Contexts*
- *Understanding Music: Past and Present*

## Website Exploration

- "The Musician in Society": <https://seagull.wwnorton.com/musicianinsociety>

## Reading

1. Steven Cornelius and Mary Natvig, "Teaching Music Appreciation: A Cultural Approach," *JMHP* 4, no. 1 (Fall 2013): 139-50
2. Mary Paquette-Abt, "Steven Cornelius and Mary Natvig, *Music A Social Experience*," Book Review, *JMHP* 3, no. 1 (2012): 107-10
3. Ed Hafer, "A Pedagogy of the Pedagogy of Music Appreciation, *JMHP* 3, no. 1 (2012): 57-75

## Week 5: February 10, Diverse Course Assignments

- Due: Response 3
- Due: Grab and Go Video + Reflection
- Planning Ahead: Assign Alternative Music Textbooks

## Reading

1. Eleonora M. Beck, "Assignments and Homework," *The Music History Classroom*, ed. James A Davis, 61-81
2. José Antonio Bowen, "Technology In and Out of the Classroom," *The Music History Classroom*, ed. James A Davis, 89-99 [begin at the section "Musical Resources"]
3. Erinn E. Knut, "Rethinking the Music History Research Paper Assignment," *JMHP* 4, no. 1 (Fall 2013): 23-37
4. Kate Galloway, "Making and Learning with Environmental Sound: Maker Culture, Ecomusicology, and the Digital Humanities in Music History Pedagogy, *JMHP* 8, no. 1 (2017): 45-71
5. Melanie Lowe, "Listening in the Classroom," *The Music History Classroom*, ed. James A Davis, 31-60

6. Mary Natvig, “Classroom Activities,” *The Music History Classroom*, ed. James A Davis, 20-30 [begin at the section “Applying Student Learning Research”]
7. Kristen Strandberg, “Music History Beyond the Classroom: Active Learning through Local History,” *JMHP* 7, no. 2 (2017): 32-43
8. Elizabeth A. Wells, “Evaluation and Assessment,” *The Music History Classroom*, ed. James A Davis, 114-19, 123-24 [on p. 114, begin at the section “Alternative Methods of Assessment”; on p. 123, begin at the section “Participation or Professionalism Grades”]
9. Reba Wissner, “The Un-essay in the Music History Classroom,” *Teaching History* vol. 47, no. 1 (2022): 45-52
10. Reba Wissner, “Using Generative AI in the Music History Classroom,” *Teaching and Generative AI: Pedagogical Possibilities and Productive Tensions*, 361-70

### Media

- *Journeys of Teaching*, “Dr. Reba Wissner—Ungrading,” Episode 96, Hosted by Aaron R. Gierhart, 13 August 2023, Podcast,  
<https://creators.spotify.com/pod/profile/aaronrgierhart/episodes/Episode-96-Dr--Reba-Wissner---Ungrading-e26geee>

### Week 6: February 17, Community Teaching / Public Musicology + Short Teaching Demos

- Due: Discussion Prep 2
- Due: Music Appreciation Syllabi DRAFT
- In-Class Teaching Activity: Short Demos
- In-Class: Peer Review of Syllabi
- Planning Ahead: Assign and ILL World Music Textbooks

### Website Exploration

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

### Reading

1. Emily Ruth Allen, “A Review of Podcasting: Time for a Musicology Podcasting Revolution?” *Journal of Musicological Research* 42, no. 3 (2023): 184-89
2. Ryan Raul Bañagale and Joshua S. Duchan, “A Public Musicology Conference on Billy Joel,” *The Bulletin of the Society for American Music* 43, no. 1 (Winter 2017): 5-6
3. Jasmine A. Henry, “Reparative Public Musicology; Empowering and Centering Community Knowledge Production through Counter-Storytelling Practice,” *American Music* 40, no. 3 (Fall 2022): 298-311
4. Helen Julia Minors, “Club Inégales, Curation, and Processes of Public Musicology,” in *The Routledge Companion to Applied Musicology* (2023), 98-107
5. Yuliia Nikolaevska, “‘The Fifth Kharkiv’: From Dream to Mission, Public Musicology in Wartime: Meanings and Action,” in *Fifth International Rast Music Congress (IRCM)-Kosovo* (2025)

6. J. Ulbricht, "What is Community-Based Art Education?" *Art Education* 58, no. 2 (March 2005): 6-12
7. Kevin Wilson and Roger Mantie, "Inspiring Soulful Communities through Music: Connecting Arts Entrepreneurship Education and Community Development via Creative Placemaking," *Artivate* 6, no. 2 (Summer 2017): 32-45
8. Reba Wissner, "A Review of Public Musicology," *Journal of Musicological Research* 42, no. 4 (2024): 228-31

### **Week 7: February 24, The Music History Survey**

- Due: Discussion Prep 3
- Due: *Concise History of Western Music* Textbook Review
- Due: Alternative Music History Textbook Review
- Due: Community Event Plan

### **Alternative Textbooks for Music History (To Be Assigned)**

- Nicholas Cook's *Music: A Very Short Introduction* (2021)
- Andrew Ford's *The Shortest History of Music* (2025)
- Thomas Forrest Kelly, *Early Music: A Very Short Introduction* (2011)
- Ted Gioia's *Music: A Subversive History* (2019)
- Robert Philip's *A Little History of Music* (2023)

### **Reading**

1. Melanie Lowe, "Rethinking the Undergraduate Music History Sequence in the Information Age," *JMHP* 5, no. 2 (Spring 2015): 65-71
2. Questlove, *History is Music* (Harry N. Abrams, 2024), pages TBA
3. Alison Fensterstock, ed., *How Women Made Music* (Harper One, 2024), pages TBA
4. Megan Volpert, "'How Women Made Music' Paints a Large, Colorful Canvas," *popmatters*, October 31, 2024, <https://www.popmatters.com/how-women-made-music-npr>

### **Week 8: March 3, World Music Pedagogy**

- Due: Response 4
- Due: Teaching Observation 1
- Due: Community Event Update 1

### **Reading**

- TBA

### **Week 9: March 10, World Music Textbooks**

- Due: Discussion Prep 3
- Due: World Music Textbook Review

### **Textbooks (To Be Assigned)**

- *Soundscapes*
- *World Music: A Global Journey\**
- *World Music Textbook*
- *World Music: Traditions and Transformations\**

## Reading

- TBA

## SPRING BREAK

### Week 10: March 24, Alternative Teaching Methods

- Due: Discussion Prep 4
- Due: Special Topic Syllabus DRAFT
- In-Class: Peer Review of Syllabi
- In-Class: Group World Music Syllabus Work (~30 minutes)

## Website Exploration

- “Role-Playing Games for Engaged Learning”: <https://reacting.barnard.edu/>

## Reading

1. Kevin R. Burke, “Roleplaying Music History: Honing General Education Skills via ‘Reacting to the Past,’ *JMHP* 5, no. 1 (2014): 1-21
2. Sara Haefeli, *Teaching Music History Using Cases: A Guide for Instructors* (Routledge, 2022)

## Book Review

- Elizabeth A. Kramer, “*Teaching Music History with Cases: A Teacher’s Guide* by Sara Haefeli (Review), *Notes* 80, no. 3 (March 2024): 553-56

### Week 11: March 31, Belonging and Inclusion

- Due: Response 5
- Due: Community Event Update 2
- In-Class: Group World Music Syllabus Work (~30 minutes)

## Reading

1. Ayana Smith, *Inclusive Music Histories: Leading Change through Research and Pedagogy* (Routledge, 2023)
2. Kimary Fick, “Systems of Power, Privilege, and Oppression: Toward a Social Justice Education Pedagogy for the Music History Curriculum,” *JMHP* 12, no. 1 (2022): 46-67

## The Jigsaw Book Reviews

1. 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/>
2. Christy Sallee, “Review: Inclusive Music Histories: Leading Change through Research and Pedagogy by Ayana O. Smith,” Book Review, *The Jigsaw*, Blog of Teaching Music History, 1 October 2025, <https://www.teachingmusichistory.com/2025/10/01/review-inclusive-music-histories-leading-change-through-research-and-pedagogy-by-ayana-o-smith/>

## Week 12: April 7, Website Design and Digital Humanities

- Due: Discussion Prep 5
- Due: Book Review
- In-Class: Peer Review of Book Review

### Website Exploration

1. Dr. Dallman's Personal Website: <https://ldallman.owlstown.net/>
2. Dr. Mosley's Personal Website: <https://www.imanimosley.com/>
3. "What are Digital Humanities," UF Center for Humanities and the Public Sphere, <https://humanities.ufl.edu/digital-humanities/>
4. Phantom Islands—A Sonic Atlas: <http://andrewpekler.com/phantom-islands/>
5. Seattle Public Utilities, "The Power of Water": <https://storymaps.arcgis.com/stories/2be3ad7299c44445b4bbb213a039bf8b>

### 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>
3. Erin Zimmerman, "How to Create a Professional Website: A Guide for Academics," Canadian Science Publishing, <http://blog.cdnsciencepub.com/how-to-create-a-professional-website-a-guide-for-academics/>
4. Francesca Giannetti, "Introduction: Some Practical and Ethical Considerations for Integrating Digital Humanities and Music Pedagogy," *Notes* 77, no. 4 (June 2021): 503-8
5. Cal Murgu, Mark Dancigers, and Emma Solloway, "Design Sprints and Direct Experimentation: Digital Humanities + Music Pedagogy at a Small Liberal Arts College," *Notes* 77, no. 4 (June 2021): 561-85
6. Louis K. Epstein, "The Promise and Peril of Making Digital Maps Sing," *JAMS* 77, no. 1 (Spring 2024): 263-85

## Week 13: April 14, Accessibility, UDL, and Wellbeing

- Due: Discussion Prep 6
- Due: Group World Music Syllabus
- In-Class: UDL Progression Rubric

### Interactive Lecture

- "Things I've Picked Up from the CITT"

### Website Exploration

- UDL on Campus: <https://udloncampus.cast.org/home>

### Reading

1. Colleen Renihan, John Spilker, and Trudi Wright, "Introduction: Radical Care," *Sound Pedagogy: Radical Care in Music*, 1-33
2. Stephanie Jensen-Moulton, "Kindness as Universal Design: Rethinking the College Music Classroom from Within," *Sound Pedagogy: Radical Care in Music*, 108-22

3. Kristy Swift and Kimber Andrews, "Introduction: Why Trauma-Informed Pedagogy in Post-Secondary Music," in *Trauma-Informed Pedagogy and the Post-Secondary Music Class*, 1-22
4. Susan Ambrose et. al., "Why Do Student Development and Course Climate Matter for Student Learning?" in *How Learning Works: 7 Research-Based Principles for Smart Teaching*, Jossey-Bass (2010), 153-87.
5. 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/>

### Media

- Andrew Dell'Antonio and Lillian Nave, "Decolonizing the Music Curriculum with Andrew Dell'Antonio at the Big XII Teaching and Learning Conference," Think UDL Podcast, 30 July 2019, <https://thinkudl.org/episodes/decolonizing-the-music-curriculum-with-andrew-dellantonio-at-the-big-xii-teaching-and-learning-conference>

### Week 14: April 21, Trauma and Care: Student Choice Readings (Guest: Jill Rogers)

- Due: Discussion Prep 7
- Due: Teaching Observation 2
- Due: Website DRAFT
- In-Class: Peer Review of Website

### Reading

- TBD by Students

### Finals Week: Date/Time TBD by Students

- Due: Portfolio
- Due: Community Event Report/Reflection

### Withdrawal and Drop Information

- January 16: Withdrawal without a fee
- February 6: Withdrawal with 25% refund
- April 10: Withdrawal deadline (W assigned)
- April 11-22: Drop and Withdrawal after deadline (petition required)