

Foundation Courses in Music History: A Case Study

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Music students—like many university students of the 21st century—are a breed apart from their predecessors of only ten to twenty years ago. Instructors in many disciplines regularly bemoan students’ lack of preparedness for university study, whether in terms of critical thinking, research skills, writing skills, time management, or seriousness of purpose.¹ This is not a new phenomenon. At the same time, most music history curricula still contain a generous amount of Western art music, and although popular music is used increasingly in the music theory classroom, the fundamentals of common-practice tonality continue to be taught, and taught using a number of classical models. Some familiarity with classical music is both requisite and helpful for students who are entering music departments or particularly conservatories of music, and helps to prepare them for at least some aspects of the music history curricula. In the past, students without the requisite skills simply failed to graduate; now, with emphasis on student retention to ensure institutional revenue streams, universities are encouraged (or even mandated) to help students succeed. Many disciplines have answered this need for remediation and retention with first-year foundation courses. Envisioned as either an “introduction to the university” course that covers basic study and time management skills for all first-year students or as a discipline-specific course for majors, the foundation

1. Instructors from many disciplines report that each generation of undergraduate student seems unprepared compared to those of the recent past, or to the generation from which those instructors themselves hail. The lack of student preparation in general has been bemoaned recently by industry, governmental organizations, and the media in a new wave of criticism of higher education. Commentary on this topic is legion within the higher education literature. David M. Perry and Kathleen E. Kennedy provide a typical example in “Teaching ‘Grade 13,’” *Chronicle of Higher Education* (December 13, 2009). Other recent critiques may be found in James Coté and Anton L. Allahar, *Ivory Tower Blues: A University System in Crisis* (Toronto: University of Toronto Press, 2007) and Richard Arum and Josipa Roksa, *Academically Adrift: Limited Learning on College Campuses* (Chicago: University of Chicago Press, 2011).

course is becoming increasingly pervasive in higher education.² It can also play an important role in teaching music history.

Alongside general abilities needed for college and university-level work, music students must also have adequate theoretical and aural skills, understanding of style and performance practice, and repertoire knowledge. Changes in high school curricula, lack of exposure to Western art music outside of the student's major instrument, and the diverse backgrounds of modern students mean that the way we teach music, and particularly music history, must change. Whereas traditional music history curricula for undergraduate bachelor of music or bachelor of arts with music major surveyed the history of Western music from the medieval to contemporary periods with a few research papers and tests along the way, the new curriculum for music majors needs to address the more fundamental problems and concerns of today's students. Many authors, including those in this *Journal*, have questioned the music history sequence and its viability in the modern world, arguing for other models that more accurately reflect musical consumption across ethnic, generational, and genre boundaries.³ My personal view on the music history sequence is in line with J. Peter Burkholder's, as articulated in a number of his publications: the chronological survey gives students a narrative which—however flawed or questionable—gives a structure to music history that is both compelling and historically sound.⁴ It allows them to place works within historical contexts and understand the relationship that music has to the past, in whatever era. At the same time, my stronger ethnomusicological bent causes me to value the more theme-based and ethnographic approach that is in line with curricular reform at many institutions and current trends in musicology. Although the value and structure of music history curricula will continue to be debated in the coming years, the foundation course serves as a strong start for students regardless of what path their music history study ultimately takes.

2. See Office of the Chancellor, Florida Community Colleges and Workforce Education, "Taking Student Life Skills Course Increases Academic Success" (Tallahassee, FL: Florida Department of Education, November 2006); and Matthew Zeidenberg, Davis Jenkins, and Juan Carlos Calcagno, "Do Student Success Courses Actually Help Community College Students Succeed?" *CCRC Brief* no. 36 (June 2007): 1–6.

3. See the Roundtable in this *Journal* 5, no. 2 (2015): 49–76, <http://ams-net.org/ojs/index.php/jmhp/issue/view/19>. The Roundtable was one of the most well-attended of the Pedagogy Group's sessions, suggesting that what we teach is a primary preoccupation with musicologists in a changing environment.

4. See J. Peter Burkholder, "The Value of a Music History Survey," this *Journal* 5, no. 2 (2015): 57–63; "Curricular Ideas for Music History and Literature," *The College Music Society Newsletter* (September 2001), 7–8; and "Reconsidering the Goals for the Undergraduate Music History Curriculum," in *Proceedings of the National Association of Schools of Music: The 77th Annual Meeting 2001* (July 2002): 74–79.

Approximately 76% of American universities now boast foundation or bridging courses of some description, addressing a seemingly increasing need to remediate student literacy, numeracy, and critical thinking abilities. The research on student engagement and retention suggests that such foundation courses have the most lasting value when they attempt to teach students how to learn rather than simply filling in gaps in student knowledge and skills. Further, they are most successful when they integrate specific skills with institutional values and disciplinary culture.⁵ Effective foundation courses share a number of common elements. They are valued by the university (through financial or resource support); they are focused on process (not just outcomes); they are supported by academic advising; and they are integrated with the program of study. These courses value students' cultural and social capital; foster an inclusive and affirming atmosphere; accommodate various learning styles; and provide academic, social, and emotional support, as well as regular and frequent assessment. Finally, the content for these courses builds on student experiences.⁶ Although this list seems like a tall order, these courses can have a powerful impact on student learning. Higher education researcher Vincent Tinto summarizes the situation elegantly: "Students are more likely to persist when they find themselves in settings that hold high expectations for their learning, provide needed academic and social support, and actively involve them with other students and faculty in learning."⁷

Foundation courses, then, are not new. Indeed, many institutions have turned to them in recent decades to address the very issues already discussed. Despite their prominence, however, foundation courses are not universally praised. Critics of these courses disparage their broad approaches and find little value in attempts to level the playing field for students with different degrees of preparedness. Critics also argue that the skills that foundation courses emphasize (such as critical thinking, writing, and bibliographic skills) are better taught later in an iterative fashion that creates more overall success. In short, these critics argue that foundation courses waste valuable time and repeat material that may well be covered later. Many universities in the last few decades have jettisoned foundation courses in favor of a longer history sequence because the foundation courses are perceived to be ineffective.

A key question in this debate about the effectiveness of foundation courses has to do with specificity of content. The cross-disciplinary foundation courses described above have a very different intended outcome than a foundation

5. Rae Trewartha, "Innovations in Bridging and Foundation Education in a Tertiary Institution," *Australian Journal of Adult Learning* 48, no. 1 (April 2008): 34.

6. Trewartha, "Innovations," 35–36.

7. Vincent Tinto, "Establishing Conditions for Student Success," in *Improving Completion Rates Among Disadvantaged Students*, ed. Liz Thomas, Michael Cooper and Jocey Quinn (Stoke on Trent, England and Stirling, VA: Trentham Books, 2003), 1–9.

course designed specifically to remediate and address issues in a discipline. The purpose of a general foundational course is to bring students together with a faculty mentor who may not represent any specific discipline, but rather serves as a guide to study skills, literacy, or numeracy. Many universities introduce these skills through “Freshman Seminar” types of courses, in which first-year students read the same texts and get together to discuss them in smaller groups. Instructors of these courses typically use a very broad and non-technical approach to the subject matter, precisely so that they may be effective with the largest possible number of students. The foundation course in music history presented here eschews both the cross-disciplinary approach and the common reading model in order to develop specific and measurable skills in a variety of disciplinary areas that lead directly to the content and structure of future courses. Although, as we shall see, the course provides a kind of “introduction to the university,” this is not its primary focus.

I developed the course described here, “Introduction to Music History and Literature,” over the past decade. It was specifically designed to answer the needs of the current generation of music majors and to prepare them for future courses in music history in the most intensive, effective, and efficient way possible. I developed this course by responding critically and reflectively to the needs and proclivities of today’s music students, rather than through a study of higher education research. Nevertheless, the alignment between its structure and the “best practices” outlined above suggested a close correlation between theory and practice.

Context

In general, music history instructors teach a survey of Western art music over a two-year or at most three-year curriculum. This time frame may be adequate to introduce major composers, styles and genres, but leaves little time for the important areas of world music or popular musics, which are often taught as separate, elective courses. Understandably, instructors may balk at the idea of cutting back on the content of the core music history courses to allow for at least one semester of a foundation course, but the benefits outweigh the drawbacks if such a course allows students to learn and retain more from their subsequent history courses, and, more importantly, if the course motivates and inspires them to study music history more fully. Carefully constructed and efficiently delivered, the foundation course can address areas of remediation while at the same time introducing disciplinary habits of mind that will allow students to get the most out of their music history study.

I created the course presented here (Introduction to Music History and Literature) for the first semester of a two-year sequence in a music department

of moderate size (approximately 100 majors) at a liberal arts university. The course is the first of a required sequence for the degree of bachelor of music, bachelor of arts with music major, and minor in music. The curriculum in all of these programs blends professional expectations with more general educational goals. Although the bachelor of music program recruits adequately in the first year, subsequent attrition was higher than the department desired. Part of the reason for this attrition was unpreparedness and the feelings of anxiety and distress that this understandably evoked in students, feelings that were reported extensively by students in the exit interviews that we administered. Because some students came from centers with little access to music study or immersion in classical music, remediation was clearly necessary. But we also needed to provide support and encouragement in order to help students to persist in the program. In general, our students were prepared to be performers and not academic musicians, and an emphasis on music performance at the high school level led many away from high school activities involving writing, research, and critical thinking. Although it includes a music theory entrance assessment and an evaluation of high school grades, admission to the bachelor of music program is overwhelmingly based on musical performance. Students with less developed writing and critical thinking skills are therefore admitted into the program despite their relative lack of academic qualifications and preparation.

This course, then, was designed to take all comers and to remediate and develop as many skills as possible in a short time period and in an intensive manner. The course objectives were to establish critical thinking and writing skills, to improve repertoire knowledge, and to establish research methodology for the history survey sequence which follows. The course was also designed to teach content: disciplinary knowledge about music history that, in a previous generation, might be assumed for a first-year music major. I also designed the course to bond the incoming cohort as a group, thereby decreasing anxiety and stress and encouraging persistence in the degree.

Preliminary Assignments

To increase repertoire knowledge so that students could effectively compare and contrast different stylistic periods, and to establish an awareness of genres in the students' minds, the course starts with eight weeks of listening journals. Each week, students are required to listen to three to six pieces of classical musical repertoire, from different style periods and of different genres, and to write up reflections and analysis (as far as they are able) of those works. Journals entries are approximately 500–750 words long and are due each Sunday night, allowing students to use their weekends to catch up on work. I carefully selected repertoire that included some of the most famous and canonical of

works, but not those that would be naturally covered in the subsequent music history coursework (and more geared toward a performance than a teaching canon). This ensures that a maximum number of works can be learned over the two-year sequence. I organized the weeks not chronologically or by genre, but according to prevalent themes in music over time: power and politics, love and death, nature, and ceremony and ritual, for example. I ask students not only to provide commentary on each work but also to consider how all the works addressed the week's theme. This encourages the students to take a critical and broad approach to the repertoire, not just to provide a blow-by-blow account of each work. The students are prepared for the journal assignment through introductory lectures in the first week that teach or remediate basic terminology and genres (for instance, the difference between monophony and polyphony, the instrumentation that makes up standard ensembles, dynamic and tempo markings, and basic binary and ternary forms). Also, I devote one class lecture to a very broad overview of European art music history so that students have some idea of the general stylistic elements and aesthetic aspects of each historical period. I also provide students with a handout listing the musical genres that were common during this period. What makes this exercise foundational, as opposed to merely remedial, is that each student is asked to add one of their own pieces of repertoire to the weekly listening list. On the first day of class, I ask students to write down the first piece of music that occurs to them when they consider the themes of each week. Although students sometimes spontaneously associate art music with those topics, they just as often choose examples from popular music, world music, or even children's music. The students are then required to write reflections on these chosen pieces along with the repertoire that the instructor assigns. Linking something the students know (their own pieces) with music that they do not know allows them not only to see the connections between styles and genres, but gives them confidence that their prior knowledge is useful and applicable. It provides one way to ease them into sometimes unfamiliar repertoire while assuaging their fears that they know nothing (a common concern amongst first-year students). As each student moves through the course and writes up reflections in listening journals, the inclusion of their own piece to the assigned listening forces them to think more broadly about the ways in which music relates to themes while affirming their own knowledge and background. They start to understand music not simply in terms of genre, artist, composer, or time period, but also in terms of its social function and through the personal meaning that specific examples have for them. Prior knowledge is rewarded, and students can apply this knowledge to new material.

To bond the cohort as a group, break the ice, and give value to students' lived experience, I assign a "My Music History" project as one of the first tasks of the

course (**Appendix A**). I invite students to use any format (creativity is encouraged) to outline their own music histories: repertoire that is significant to them, musical experiences that have shaped them, or people who have influenced their musical lives in a significant way. The care and creativity that students bring to this project is astonishing. Some create PowerPoint presentations with soundtracks attached; others compile CDs of favorite repertoire with liner notes. Some create binders or photo albums containing scores, photos, or personal reflections; I have also received detailed and extensive posters, family tree diagrams, and even scrolls. In the first weeks of class, as students are in the process of self-definition and finding their way in a heterogeneous group of colleagues, this assignment provides needed affirmation of the path each student takes in music and links their past histories to their current studies. Over the course of the term, I encourage (but do not require) students to present their music histories to their peers in a few minutes at the beginning or end of the class time. In this way, the students get to know each other better and to understand the diversity of experience and background that each brings to university study. A brief question period after each presentation allows the students to share more of their backgrounds and perspectives with the class.

Although the assignment seems simple, it supports curricular goals: the students are asked to start thinking about historiographical issues and how evidence supports or enhances their opinions about their history. Students get to know each other not through arbitrary ice-breaking activities but through the medium that is so important to them: music. Students are encouraged to self-identify and self-define through building their music histories. Reflecting on what brought them to university music study affirms their values and connects powerfully with their inner lives.

Another assignment from the first weeks of class helps to clarify student motivation and interests and focuses students on their studies. Using guiding questions generally applied to the development of a teaching philosophy statement, I ask students to create a learning philosophy (**Appendix B**). Although they are encouraged to consult VARK (Visual, Aural, Read/Write or Kinesthetic) or other learning styles indices, the focus is on what students are hoping to learn and how they are planning to learn it.⁸ The learning philosophy statement directs student focus towards motivations and inner drives rather than on the “hows” of learning, so that students are forced to determine why they have come to university in the first place, and why they are studying music specifically.⁹ To

8. VARK is a multiple-choice questionnaire identifying learning styles, and can be found at <http://vark-learn.com/the-vark-questionnaire/>.

9. See Elizabeth Wells, “I Think, Therefore I Learn: Using Student Learning Philosophies for Student Retention and Engagement,” *Association of Atlantic Universities: AAU Teaching Showcase Proceedings* 13 (2010): 78–83.

aid in the development of the learning philosophy, I have the students read my own teaching philosophy, which I post online in our course management system along with an interview on teaching I did for the campus radio station. By asking students to read my philosophy (ostensibly as a way of understanding how a philosophy differs from a description), the students also discover my teaching styles and the reason I teach in the way I do. This builds their confidence in my methodology by providing rationale for my approaches, which increases comfort in the course and with me as the instructor.

The grading scheme for each of these assignments rewards students for taking risks and sets a positive tone at the beginning of the semester. I grade personal music histories on the amount of care taken in their preparation, the creativity that they demonstrate, and (where applicable) on the quality of the prose style. Unless students take no effort in the creation of the histories, a good grade usually results. For the “association exercise” that I described above (in which I ask students to identify specific pieces of music that correspond each week’s theme) I simply award a pass or a fail grade. My goal is not to evaluate the students’ choices, but rather to reward them for going through the exercise. Indeed, the purpose of the assignments is to get students engaged with the course content and learning objectives early on, not to judge their prior knowledge or their own histories. This gets the term off to a good start, and also allows me to gauge student preparedness and knowledge in order to tailor upcoming lectures. Reading these assignments also allows me to get to know the students more deeply, which personalizes the teaching experience. Since they are submitting three assignments within one week, this process also sets a good foundation for students to understand the amount and frequency of work expected at the university level.

Research Methodology and Process

Although these initial assignments set the scene for learning and give students confidence and insight into the learning process, they do not address one of the most immediate concerns of the course, namely, to teach research methodology and ground students in music history knowledge. Students are told from the beginning of the semester that the final project of the course is a paper of moderate length, which will require them to develop writing and research skills and master a particular topic. Instead of leaving the paper to the end of the course, each week’s activities model research work and support and the writing process. Students are thus led incrementally from the more general work of the first few weeks of the course towards the more specific work associated with the research paper. One of these bridging assignments is the completion of a Conservatory Ethnography (**Appendix C**). Using the initial chapters of Christopher Small’s

Musicking as an exemplar, I ask students to analyze the building that houses the music department: what is its shape, style, and location on campus and in the town?¹⁰ What does that tell us about the role of the department in the campus and the community? How are the rooms structured, and what do they contain? Who is in the rooms, and what are they doing? What does the student hear, see and glean from these activities? What kind of music is heard, and who is included and who is excluded from the music-making experience? What does a reading or critique of the building tell us about the business of music study? Like many in the first weeks of the course, this assignment is short; it is designed to stimulate student creativity and allows for quick and directed written feedback. In this way, the assignment serves as a “warm-up” for the longer research paper at the end of the semester. As in the “My Music History” assignment, I ask students to move from description to interpretation and analysis and to see music-making as a human and social activity.

After the ethnography, I give students three specific library assignments designed to increase their bibliographical competence. On the first Friday of classes, students are taken to the music library where the librarian introduces them to the space, the collections, and the basics of using the online catalogues. The following Friday they are taken to a library lab for an intensive workshop on library catalogue searches specific to music. This enables them to start their work on listening journals and establishes a foundation for the rest of the course. During or about the sixth week, a specific session on searching RILM, JSTOR, and electronic databases is supported by a library search assignment that asks them to locate specific types of materials through more sophisticated searching techniques. By this time, students have been asked to start brainstorming possible paper topics, so the searches are carried out on the topics they have initially identified. This starts them on the way to beginning their serious research.

The listening journals described above continue through the first weeks of the course and additional short writing assignments help students continue to build their research skills. First, they need to identify and write a brief description of their proposed topics. Assignments for later weeks focus on mastery of RILM and JSTOR databases, and include submission of preliminary bibliographies. Students also meet with a course intern or TA to talk in groups about their proposed topics and research challenges, and take part in a bibliography exchange with a partner in which each student finds a source that the other did not. In the final weeks (after listening journals have ended) students submit a weekly “research journal” in which they describe the work they did on their

10. Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan, 1998). A similar approach is taken by Bruno Nettl in his *Heartland Excursions: Ethnomusicological Reflections on Schools of Music* (Urbana/Champaign, IL: University of Illinois Press, 1990).

paper, what their goals are for the upcoming week, and what questions or problems they have faced. I explain to them early in the course how each assignment will build on their knowledge and that the expectations for the finished paper will be high. Providing extensive feedback throughout the 13-week course does not simply help students complete the assignment, it also models the research process, and helps students to navigate the ups and downs of writing a paper.

Textbooks and supplementary materials for the course provide background reading on general music history, but they also focus on supporting the kind of critical thinking that is such an important part of the course. Richard Wingell's *Writing About Music* serves as the foundation for writing and research skills, and chapters of Christopher Small's *Musicking* that I assign at the beginning of the course prompt students to ask broad and deep questions about the nature of music-making and their roles in it.¹¹ During the last weeks of the course, I typically provide an overview of the basic periods of music history, assigning summary sections from music appreciation textbooks in order to supplement my lectures. Although the musical repertoire assigned for listening journals is on reserve in the music library (students have to look up their own call numbers to practice library catalog searching skills) much of the repertoire is also available online at Naxos. Since the Small book may be the first university-level book students are exposed to, I generated a vocabulary chart of technical and non-technical words I thought might be unfamiliar for inclusion at the end of the syllabus.

Classroom Activities and Video Content

Supported by a robust series of assignments and tasks outside of the classroom, the in-class experience focuses on discussion as well as on music history lectures. The first two weeks of the course present time management and workflow tips, an overview of the entire history of music in one day (as a kind of primer for the rest of the term), terminology, basic musical forms and vocabulary, and a lecture on the typical sources of music history (scores, letters, iconography, etc.). The fact that this last lecture is timed to coincide with the due date for the students' own personal music histories encourages them to reflect on how others in the past have established music histories. The themed weeks of the course involve discussion of the repertoire from that week, special topics (such as the dichotomy between "absolute" and "program" music), and lectures on the genres and styles of each of the historical periods. Guest lectures by the librarian on citation style or how to integrate research into a paper, as well as a lecture on "how research works in the real world" (showing a progression from an initial,

11. Richard Wingell, *Writing About Music: An Introductory Guide*, 4th ed. (Upper Saddle River, NJ: Pearson, 2007).

vague topic to a focused thesis), help to guide students through the work that they are completing outside of class. I provide materials on the course management system including rubrics; a detailed guide to writing listening journals; “what grades mean in music history” (for example, what constitutes an “A” or a “B” in the course); my teaching philosophy; a guide to professionalism marks; and videos. “Professionalism” is a component of all my courses, substituting for the often ill-defined “participation” grade. I provide ways to earn and lose points for professionalism, and include this general paragraph in my syllabus: “The component of the grade for professionalism consists of a combination of attendance, appropriate participation in class discussion, conduct and presentation of work, and preparedness for class discussion (i.e., the extent to which the student has completed assigned listening and reading).”¹²

The syllabus provides detailed instructions for each of the assignments. Because each of these is unique and discrete from the others, the syllabus is quite long. However, I still found that students wanted to spend class time going over assignment details. This prompted me to make short videos, three minutes in length or shorter, filmed on an ordinary video camera, at different locales in the town to provide visual variety. In these videos, I go over what is expected in the assignment, and give students some tips for completion. Although I was not sure if these videos would be used, I have found that students watch them avidly (and I have discovered that students in other courses also watch them). As they are available for the duration of the term on the course management system, students can watch all at once, or watch them repeatedly. As a result, questions about the completion of assignments stopped, freeing class time to cover content and discussion. I also made a video on “exam preparation,” and in response to student questions about academic life, I made a “Day in the Life” video in which a camera follows me through a typical day and shows what a professor does with her time.

Outcomes

By the end of the course, students have listened to and written about a few dozen works from all periods of music history on a fairly detailed level. They have been tested on music history at the entry or music appreciation level and have been able to put together cogent essays on the different stylistic periods. They have written a research paper on an original topic, and have bibliographic and library search skills that rival students in higher years. In an exit survey given at the end of the two-year sequence, 100% of students agreed that although the foundation course had been challenging, they were glad that they

12. For a more complete description of this component of the grade, see Elizabeth Wells, “Professionalism Marks,” *Collected Essays in Teaching and Learning* 1 (2008): 115–118.

took it and that it positively impacted their performance in other music history courses.¹³ I have had course interns and TAs for the course who have met with students on their essay topics, done some grading, and some lecturing, and those students have gone on to graduate programs in musicology where their skills and experience in the classroom were definite assets. This provided them with experience not commonly available to undergraduates. I have also found that course evaluations consistently rate the course very highly, claiming that a substantial amount of learning has taken place. One student wrote, “The thing I liked most about MUSC 1201 was that once I started taking second semester and the first semester of second year I realized that the notes that I took in this course set my brain to understand what was going on in them. When I look back at the notes that I took in the class, I got a better picture of what I was studying.” Another student summed up her course experience in her learning philosophy: “To learn is to become someone new.” I used that last quote at the beginning of subsequent courses in order to encourage students to take on the challenges of the course as a way to develop as people.

Admittedly, this course demands a lot of work, input, and grading time from the instructor. However, with some judicious use of a teaching assistant or course intern, some of this burden may be relieved. The course is most manageable in groups of fewer than fifty students, so adapting the course for a larger group would necessitate changing some of the assignments and some aspects of the course structure. Although devoting one semester to a foundation necessitates shortening the rest of the music history sequence, students in subsequent courses can truly “hit the ground running” with a substantial amount of knowledge about music history writ large. The later stages of the sequence at my university, then, tend to focus on close reading of scores and individual composer biographies that would not have been possible if the general outlines of each period had not already been covered in the foundation course. Although time consuming, the foundation course has proved crucial in student success and student retention, and has affirmed the ultimate value of the music history sequence. It reinforces the chronological approach through its structure and lecture components, while at the same time presenting music history through a series of frames or lenses (the listening journals) which ask students to imagine music as a completely non-chronological cultural production that has, at various times and places, addressed some universal and relevant human themes. Therefore, whichever approach is taken in future courses, the foundation does some of the complementary work. For those instructors (often performance faculty) who value the chronological sequence, the course provides that with a solid structure for students to understand how music has unfolded over time.

13. This survey is administered in-class at the end of the survey sequence (which I also teach). Students are free to fill it out if they so choose, and it is separate from the course evaluation.

For those who favor a more modular approach, each one of the listening journals focuses students quite clearly on the music and its cultural production irrespective of the time period in which it was written.

APPENDIX A: Sample Personal Music History Assignment

The purpose of this assignment is to provide a framework for your own musical identity. Where do you come from, who has been involved in forming your musical personality and tastes? Go as far back as you can in your ancestry (your musical influences) to see where your musical roots come from. A historian should be able to unearth your “family tree” and write a history of you from this information. They should be able to make some correct assumptions and draw some accurate conclusions from what you have provided. We will informally present these throughout the semester, as time and inclination allows.

1. Choose some kind of visual system to show your “musical family tree”—a flow chart, organizational chart, etc. Watch the Moodle video.
2. Include all the people who have influenced your musical training, choices, etc. These can range from family members and music teachers to composers, performers, and recordings.
3. Include important pieces of music, either attached to people, or as separate entities. This is not about your real family, but about your musical influences.
4. You may think that your musical heritage might be small, but go as far back as you can and think about influences as broadly as you can. You will find that your chart will be quite large.
5. Creativity will be rewarded as well as form and content.

APPENDIX B: Sample Personal Learning Philosophy Assignment

The idea behind this assignment is to get you to think deeply and significantly about why you want to learn and what things you want to learn. This is not the same thing as determining a learning “style” (visual, kinesthetic, etc.) although it will be helpful for you to include this information when you think about your philosophy. It is more to get you to think about the “why” behind your learning, and the kinds of agendas, ideas, and philosophies behind your own personal approach to learning. In short, it will help you to clarify and express why you

are spending four years of your life in a university. Your philosophy should be about two pages, double spaced (500 words). Follow these steps:

1. Take the VARK questionnaire (www.vark-learn.com) online. It is fast and will give you some context for your learning style. Take this into consideration in formulating your philosophy.
2. Read my “Teaching Philosophy” online on Moodle to get a sense of what a philosophy statement is, what it tries to describe, and what it does not include.
3. This forms the core of your university career; be clear and show how you put your philosophy into action. Give evidence of how your philosophy works in real life.
4. If you haven’t thought that much about your learning before, focus on goals or role models.
5. Don’t confuse this with trendy assignments that make you want to give pat answers or write what you think I want to hear—this comes from your head and heart. Make it real.
6. Use these as leading questions to help you formulate your philosophy (you DO NOT NEED TO ANSWER ALL THESE—use them as a starting point):
 - What excites you about the discipline of music?
 - How do you motivate yourself?
 - What have you learned from your colleagues?
 - Do you have a role model? Are you a role model for others?
 - How has your approach to your own learning changed? How? Why?
 - Has technology affected the way you learn? How?
 - What kind of activities take place in your own personal homework or study?
 - Why have you chosen those activities?
 - What role do teachers and other students play in your learning?
 - What aspect of learning do you enjoy most? Why?
 - How do you measure your own learning outcomes?
 - Which courses do you enjoy taking? Why?
 - What have you learned about yourself as a student? How?
 - Do you encourage professors to connect with you?
 - How have extra-curricular or work experiences influenced your learning?
 - Is there a learning incident that has been pivotal in your life? What? Why?
 - What are your learning goals or objectives?

Make sure your assignment is formatted in 12-point Times New Roman font, double spaced, with the requirements listed on Moodle.

APPENDIX C: Sample Conservatory Ethnography Project

The purpose of this assignment is to get you to think about where you are and what you (and all of us) are doing here in the Conservatory. Ethnography is the study of culture but the word also is a noun meaning the writing up of such a study. Hence you'll submit the ethnography of your ethnography!

1. Make sure you have read the assigned chapters in *Musicking* in which Small describes the look and feel of the concert hall, both inside and out, and what this says about our musical (and general) culture. These are in your Coursepack. Watch the Moodle video.
2. Starting from the outside of the Conservatory (where it is situated in the town, what it looks like) and working inside, explore the building and consider what it tells you. Visit practice rooms, classrooms, offices, the library, rehearsal spaces, the student lounge, the hallways, and Brunton.
3. Who are all these people, what are they doing, what are their values? What does the design of the building and what it contains tell you? What kind of music do you hear? Not hear? Who is included, and who is excluded? What are the hopes and dreams of those who enter this building? What are their expectations? You don't have to answer all these questions, but use them as a point of departure.
4. You may want to focus on some of these aspects more than others. Don't feel that you have to list every part of the building or your experience. Focus on those which seem most significant to you. Format according to Moodle guidelines.

APPENDIX D: Sample Response to Art Assignment

The purpose of this assignment is for you to experience and respond to non-musical art. Visit the Owens Art Gallery here on campus (see the main website of the University under "Owens Art Gallery" for information on exhibits and opening hours) or Struts gallery on Lorne Street.

1. Choose one of the exhibits to attend, and spend some time contemplating the art. Find out a little about the artist(s) and what the art is attempting to express. Watch the Moodle video.
2. Write a personal response to the art and what you get out of it, how it may inspire you or what it makes you think about. Try to make some connection between the musical art you are studying and the visual art in the gallery, if you can. Just think deeply about what this art is saying to you about art itself, as well as whatever subject the art seems to address. No wrong answers here. Format according to Moodle guidelines.