

*Teaching Statement*

As a scholar, educator, and musician, I have dedicated my career to studying and teaching the history of music and literature. These art forms provide a window into past societies and cultures and, at the same time, have the potential to reach across societal and temporal boundaries to affect us in the present day. My specialization in late medieval and Renaissance Italy, in particular, offers ample opportunities to study and teach issues of politics, gender, aesthetics, and patronage in the musical arts and to understand how such issues can be applied beyond one specific historical context. As part of [institution name]'s academic community, I would call upon my personal and professional experiences, both in and outside the classroom, to create an open and inclusive intellectual learning environment in which all of my students engage actively with the aesthetic, cultural, and political issues that are central to the history of music. In teaching a range of student musicians at the [school at institution]—from aspiring performers to music historians to music educators—I would take an active, culturally responsive approach to pedagogy that integrates course design, learning outcomes, and mentorship with students' personal and professional goals. In this way, I would strive to aid my students in becoming historically and culturally sensitive music professionals.

I began my teaching career in Italian studies with a pedagogical focus on the communicative, full immersion classroom. While this type of approach is quite specific to second language acquisition, I have found that the active, student-centered techniques honed in my Elementary Italian classes are indispensable tools in the music history classroom as well. Now, drawing upon my background in Italian and second language acquisition, I emphasize my music history students' abilities to communicate their knowledge and ideas effectively in both oral and written contexts, and I challenge them to expand their historical and cultural perspectives beyond their own experiences. More specifically, I utilize a number of pedagogical styles—mixing together large- and small-group discussion, mock debates, in-class performance and analysis, and some lecture—all of which are geared toward achieving an active and varied learning environment. For example, as Head Associate Instructor of MUS-M402: History and Literature of Music II at Indiana University, I once began a lecture on John Cage and 1960s performance art by performing A. M. Fine's *Piece for Fluxorchestra with 24 Performers*, a fifteen-minute process piece in which performers are positioned inconspicuously throughout the audience (or, in this case, the lecture hall), with members of IU's Bonn Feier Ensemble. This was followed by a discussion of what the students had just experienced and how it tied into and influenced their understanding of the larger aesthetic questions of experimentalism in the 1960s. This unusual approach to presenting new material allowed the large lecture hall, normally a venue for passive learning, to come alive by actively engaging students in a pedagogically oriented performance event that enveloped the room. At [institution name], I can envision incorporating these kinds of student-centered, participatory elements into all of the courses I teach, whether it be the (abridged) staging of a Catholic mass in MUCB 201: Music History I (Early Music), or experimenting with the memory palace technique or improvised counterpoint in a special topics course on orality and literacy in the Renaissance.

The study of music history requires students (and scholars) to look back to an unfamiliar time, as well as to look forward in applying their knowledge and critical understanding of that time to the present and future. Indeed, the worth and applicability of historical knowledge for all students, and for student musicians in particular, is something that I regularly reinforce in my teaching. For example, in a small discussion section of the music history survey (MUS-M402), I once staged a mock debate on the aesthetics of the symphony in the second half of the nineteenth century. Students were asked to use historical and analytical evidence to promote and defend the aesthetics of either (1) the more conservative musical circles surrounding Johannes Brahms and Felix Mendelssohn or (2) the so-called "New German School" represented by Franz Liszt and Richard Wagner. During the debate, it quickly became evident that the students—many of whom played this repertory regularly in the University orchestras—were deeply invested in the outcome. They came well prepared to argue their case not only with the historical evidence requested, but also with more personally oriented analyses of music they

knew intimately as performers and listeners. Following this assignment, more than one student expressed their appreciation of my approach, stating that it facilitated their understanding of the material as well as their growth in the course more generally. By bringing together the specific historical context of the aesthetic debate and the students' personal experiences performing the music themselves, what was originally a simple in-class activity had become a critical exercise in developing historical and cultural awareness of something that was integral to the students' present-day lives.

I also integrate my own research specialization on the music of the Renaissance into the undergraduate- and graduate-level courses I teach. Drawing from my work on Aragonese Naples, a large and diverse urban center in which immigrants and foreign rulers often clashed with the local populace, I tackle topics including politics and cultural diversity, as well as female patronage and performance, and I address parallels with present-day issues, such as the cultural tensions surrounding immigrant communities in American society or the underlying current of sexism felt in the 2016 presidential election. Regardless of the seeming cultural and temporal remove of Renaissance Italy, many of the major issues of politics, culture, and gender are ongoing, and I would be remiss to omit those connections from my teaching narrative. In fact, I have recently developed an undergraduate course entitled "Women Making Music in Renaissance Italy" in which each student is asked to write and present a Wikipedia article on an understudied female figure's (or group's) contributions to Renaissance Italian musical life. These presentations are then workshopped in an in-class peer review and feminist Wikipedia edit-a-thon, allowing students to respond to each other's work privately while working together to communicate their knowledge to a broader online forum. The goal of this project is to call attention to the gaps in our history of Renaissance Italy, and the political, social, and cultural reasons why those gaps exist, while simultaneously encouraging students to take an active role in revising and supplementing that history for future generations.

My teaching experience at IU has shown me that understanding my students as people of diverse backgrounds, circumstances, and abilities is the best first step to aiding them in their academic pursuits. The students from the Jacobs School of Music in my music history classes are usually a mix of international students and American citizens, bringing a level of cultural and racial diversity to my classes while maintaining the high level of academic and musical training required of Jacobs students. Those from the College of Arts and Sciences studying Italian or comparative literature are typically from the American Midwest and often come into my classes with a broader set of academic goals and skills. In all cases, I have taken it as my duty to make every student feel empowered to succeed. For instance, I once had a student with a learning disability specific to languages and reading. In a fast-paced, full-immersion Italian course, this was going to be a significant challenge, not just for her, but also for me. But the week before classes, we met to discuss her situation and we formulated a plan. The student and I met weekly during my office hours throughout the semester to go over things she had had trouble with in class, and I made sure that the necessary exam and homework accommodations were in place. Ultimately, we worked through the learning process together, and she completed the course with the grade necessary to fulfill her requirement.

As an experienced instructor of music history, comparative literature, and Italian, I am prepared to teach a range of courses, including (but not limited to): the music history survey (pre- and post-1750); individualized courses on music in the medieval and Renaissance periods; and upper-level special topics courses and/or graduate seminars on music and poetry, early notations and the history of the music book, female patrons and performers, and orality and literacy in the Renaissance. In addition, I could develop interdisciplinary general education courses that draw upon other departments and areas of study, including modern languages and literature, history, anthropology, and theater and dance. My goal as a music scholar and educator is to promote a well-rounded and culturally sensitive understanding of the history and literature of music and, in so doing, to make a positive and impactful contribution to my students' future careers as performers, historians, and educators themselves.