

Tweets from Europe: Social Networking as Authentic Learning

Summary of Original Proposal

Giovanni Zanovello and Katherine Altizer (Musicology)

In Spring 2014, Prof. Giovanni Zanovello taught MUS-M 410/510 Soundscapes of the Past to undergraduate and graduate music majors, assisted by Graduate Assistant Katherine Altizer. Through readings, short lectures, field trips, and other activities, the course invited students to imagine what it would be like to witness significant events in Renaissance and Baroque Europe, with a special focus on the roles of sound and music. Because we envisioned the course as a historical tour, the final assessment took the form of a travel album with a modern twist: we used the travel tools young people would use today to process, preserve, and share their travel experiences. The album comprised multiple digital assignments carried out throughout the semester. These included selfies photoshopped into historical paintings or photographs of historical places, accompanied by a short tweet about the experience; blogs, which students wrote in the first person as they imagined the direct experience of the historical event; scribbled notes, the factual components one might forget if not written down (for example, birth dates); and finally a virtual coffee date, in which students filmed themselves speaking freely about an event they “attended” as if to a friend. Assessments also included Module Reflections (short reflective essays on each unit) as well as a capstone essay in which students processed and explained their experiences.

With the proposed grant we will revise the course in response to observations and feedback gathered in the first offering; adapt it to students outside the School of Music, including non-majors; develop a more collaborative and user-friendly approach to technology; design a thorough student evaluation including videotaped interviews; and measure our progress from the first iteration of the course and the effectiveness of our methods. We will submit our findings to conferences and publish an article in a specialized journal.

Application for a Scholarship of Teaching and Learning Grant

Cover Sheet

Title of project: Tweets from Europe: Social Networking as Authentic Learning

Name and department/school of each investigator:

Giovanni Zanovello, Department of Musicology (principal investigator)

Katherine Altizer, Department of Musicology

Email address for contact purposes: giovzano@indiana.edu

Funding level requested: Phase II

Duration of funding period: May 2016-Apr 2017

Abstract: In Spring 2014, Prof. Giovanni Zanovello taught MUS-M 410/510 *Soundscapes of the Past* to undergraduate and graduate music majors, assisted by Graduate Assistant Katherine Altizer. Through readings, short lectures, field trips, and other activities, the course invited students to imagine what it would be like to witness significant events in Renaissance and Baroque Europe, with a special focus on the roles of sound and music. Because we envisioned the course as a historical tour, the final assessment took the form of a travel album with a modern twist: we used the travel tools young people would use today to process, preserve, and share their travel experiences. The album comprised multiple digital assignments carried out throughout the semester. These included selfies photoshopped into historical paintings or photographs of historical places, accompanied by a short tweet about the experience; blogs, which students wrote in the first person as they imagined the direct experience of the historical event; scribbled notes, the factual components one might forget if not written down (for example, birth dates); and finally a virtual coffee date, in which students filmed themselves speaking freely about an event they “attended” as if to a friend. Assessments also included Module Reflections (short reflective essays on each unit) as well as a capstone essay in which students processed and explained their experiences. With the proposed grant we will revise the course in response to observations and feedback gathered in the first offering; adapt it to students outside the School of Music, including non-majors; develop a more collaborative and user-friendly approach to technology; design a thorough student evaluation including videotaped interviews; and measure our progress from the first iteration of the course and the effectiveness of our methods. We will submit our findings to conferences and publish an article in a specialized journal.

Application for a Scholarship of Teaching and Learning Grant

Project Description

Purpose of the investigation along with specific research objectives

At the center of this application is the course “Soundscapes of the Past,” first designed by Giovanni Zanovello thanks to a 2010 Summer Curriculum Development Grant from the West European Studies National Resource Center and more recently taught in Spring 2014. The innovative aspects of this course have been presented by Katherine Altizer and George Rehrey (“Tweets from Europe: Social Networking as Authentic Learning.” Statewide IT Conference. Indiana University, Bloomington, IN, October 7, 2014). “Soundscapes of the Past” focuses on historical soundscapes and sounding events in early-modern Europe. Students are asked to synthesize different types of materials-- narrative sources, iconography, artifacts, and recorded music--into an act of historical imagination, and to reflect about the process.

Through this grant we seek to adjust this course as a response to observations and feedback gathered in the first edition, as well as to adapt it to non-music majors. This will involve a revision of the teaching materials with the goal to both improve their effectiveness and to extend the potential audience of the class outside the School of Music. We will make additional primary (historical) sources available to students, while developing a more collaborative, nuanced, and user-friendly approach to technology. We also aim at broadening our knowledge of students’ experiences and our approach to authentic learning (Wiggins, 1998) using thorough student evaluations of the class, including videotaped interviews before and after the course. Finally, we will measure our progress from the first iteration of the course and especially consider the effectiveness of our methods for students outside the Jacobs School. We plan to submit our findings to conferences (see below), though our long-term goal is to publish an article in a specialized journal.

Previous research results

Previous results were indicated by student evaluations at the end of the semester and our evaluation of the final student assessments, a digital portfolio of the semester’s work in addition to a capstone essay. The majority of students agreed or strongly agreed that the course helped them to gain a more complete understanding of the context for early-modern music, advance their ability to draw parallels between music and other disciplines, expand their historical imagination and develop intellectual tools potentially useful for future careers in music. One student wrote, “I did not know what to expect. I do not like Renaissance music. This whole new aspect to a course was the best surprise to me this semester. I learned so much history related to musical events. Excellent.” Many students expressed in their portfolios that the course had an impact on them as performers, for example, “This journey changed the way I think and perform, and I

cannot wait to go back and explore more not only about music, but the people, culture, and dynamics of the Renaissance.”

Two unexpected benefits of the course were statements from students about a heightened sense of ownership of what they created, as well as taking a break from hectic modern pacing. One wrote that s/he would recommend the course to another student because “it is a fun class. I’ll get all of my selfies and blogs. It’s my stuff.” Another expressed, “The most profound piece of information I learned from this class is pausing and taking a moment to breathe...Aside from the music itself, I have learned that it is important to take the time to study and absorb everything that is or was associated with the music. Touching base with all information connected to the music will birth a deeper layer of understanding to the work.”

The students also overwhelmingly agreed that the Module Reflections and Travel Assignments were more helpful than writing research papers or taking exams. One student wrote, “I enjoyed the format [of the class] much more [than traditional music courses.] It was less ‘cramming’ and more learning.” Another wrote, “Keep this approach happening. Music history surveys need to start employing this approach!”

While the majority of students agreed or strongly agreed that all assignments were good assignments, many students expressed preference for assignments that required a more traditional academic approach to information processing, such as the blog or the scribbled notes, to the assignments that were more technology-oriented, such as the Tweet or the Virtual Coffee Date. Such a response indicates that a challenge for the next iteration of the class will be to make the technology easier to use, to find different ways of making the project more community-oriented, and to communicate explicitly to students the learning goals of each assignment, tasks we hope to address with the resources of this grant. The final assessment will remain a digital portfolio, but before the next iteration of the course we will explore other technological tools, including social media such as Instagram and digital platforms such as Realtime Board and Mural.ly. We will also reevaluate our use of the media tools we retain in hopes of making our use of them more practical and less complicated, to increase the clarity of the digital assignments for students, and to make student work more visible to and collaborative with other members of the class.

Significance and impact the study may have upon undergraduate or graduate teaching and learning and the assessment

Although the metaphor of travel for the study of the past is not new, our course offers a few novelties that will contribute both to the development and the assessment of student learning at Indiana University. Our use of technology is one just component—as other instructors are doing, we propose a model in which we harness the reflective power of social networks and its dissemination of images. Other, less conspicuous, aspects are equally important. In particular, through our course we bypass the traditional approaches to music-history teaching, which are generally based on music appreciation, style history, big-men history, or a combination of the three. By proposing a history of sounding events, we allow for a ready integration of music history into the general liberal-arts

framework, while *de facto* creating a teaching space in which music majors and non-music majors can fruitfully interact.

Outcomes from the work and how they will contribute to the assessment of student learning at Indiana University

The points highlighted in the previous paragraph are especially valuable at Indiana University, where music majors and non-majors seldom have an opportunity to interact on topics related to music history. We have started a consultation with the Honors College, which is evaluating the possibility to cross-list this class for its students. Alternative scenarios could include the possibility to involve students from the program of Music in General Studies or a combination of MM/MA and undergraduate students. The comparative assessment of the different groups of students can offer valuable data on music-history teaching both at Indiana University and at a national level.

Research methodology, including data collection and analysis

The first edition of the course was mostly experimental—to some extent we evaluated and changed details by trial and error. Accordingly, our data were mostly linked to end-of-year questionnaires and information volunteered by the students. One of the main goals of this grant application is to improve the quality of data collection beyond the anecdotal level. We will measure results with videotaped entrance and exit interviews, written student evaluations, and careful design of reflexive student assessments, including the development of rubrics both for student use and the purposes of our research. For the interviews, we will create and maintain control questions to ask students in the early and final stages of their experiences, including questions about historical content as well as methodology. The questions will also measure student expectations of the course against final student perceptions of the course, especially in regard to how the course compares to other general education courses or musical experiences in interdisciplinarity, applicability to professional and personal goals, accessibility and difficulty, and development of historical imagination. Part of the grant would fund an outside individual to conduct and tape these interviews, so as not to prejudice the results.

Means by which you will measure the success of our project

We will look for not only positive student responses to our methodology but also for change in students' historical thinking over the course of the semester. We hope to influence students to see music history not as a series of facts or objects but as a series of sounding events whose qualities change according to time, place, and individual circumstances. Such a perspective should be reflected not only in the capstone essays but also in the exit interviews. We also hope to see evidence that authentic learning is an effective approach to the music history survey for non-music majors, a traditionally difficult course due to the vast amount of technical jargon and discipline-specific details that instructors have believed is necessary to properly introduce non-musicians into our field. By focusing on sonic experience and integrating sound studies with information and tools relevant to other historical disciplines, we hope to bypass this customary

obstacle with the non-major survey. Our success should be evident in students' abilities to imagine specific historical events from a first-person perspective, discuss verbally and in writing the utility and importance of sound and music for particular historical events, and translate historical observations to modern media and modes of communication.

Manner in which results will be disseminated

We plan to submit the findings of our project to teaching and learning conferences, including the E.C. Moore Symposium in Indianapolis, the Midwest SoTL Conference in South Bend, and possibly conferences at the national level. We will also submit to disciplinary conferences, with special reference to a meeting of the American Musicological Society Pedagogy group. Our long-term goal is the publication of a pedagogical article in a specialized venue.

Reflective teaching practices

In addition to the improved course questionnaires and video-taped interviews mentioned above, we will introduce planned peer observation and recording of our teaching, so that we can use composite data to assess the effectiveness of our teaching.

We plan to make changes based not only on student feedback and our own experiences with the course, but on comparing our expectations for student work against what students accomplished. While students consistently produced creative and interesting Travel and Module assignments that met the goals of our rubrics, their work on the final assessment fell below our expectations. Therefore, in addition to making the changes discussed above in technology, reading materials, and the image database, we also see a need to reconsider our final assessment.

In the first iteration of the class, the final assessment was a PDF consisting of revisions of previous work and a cumulative reflective essay. We found that despite providing a rubric for the assignment we did not adequately prepare students to make meaningful revisions or to write strong final essays that reflected and generated insight into the experience of taking the course. Possible reasons for these weaknesses are that we did not make the reflexive purpose of the portfolio explicit enough to students, we failed to require or encourage students to revise work and make notes for the final essay prior to the end of the semester, and we failed to anticipate the time required of students to appropriately compile and format the portfolio. In the future we may be able to address some of these issues by modeling the portfolio process, by building in smaller checkpoints for the portfolio in the forms of CATs (Classroom Assessment Techniques) and individual progress meetings, and by finding a digital platform for the final portfolio. The digital platform would both increase the collaborative possibilities of the assignment and reduce the time required of students to appropriately format and submit the portfolio, not only allowing students more time and energy to reflect on and practice the skills of the course but also making their work more public and interactive.

We think our special emphasis on reflective practices is especially justified in light of the experimental nature of this course and will help in several ways. At a most basic level, these reflective practices will help us improve our teaching in general, refine this

particular course, and perhaps possess more information as we export some of the premises and techniques of this course to other classes we are teaching. In addition, the data will contribute to the disciplinary discourse on the teaching of early music to both music majors and non-majors.

Budget narrative

The bulk of the grant (\$4500) will cover Katherine Altizer's work for 15 hours over 10 weeks (150 hours) at \$30 per hour in May-July 2016. She will conduct research and develop more effective reading assignment, possibly linked to primary sources in translation, help improve the image data bank used by students, and offer general help in planning class structure and the collection of data during the class.

\$ 300 will cover another graduate assistant who will work for 15 hours at \$ 20 per hour to carry out the entrance and exit interviews with the students in Spring 2017. The remaining \$ 200 will be used against documentation expenses for the acquisition of texts not owned by Indiana University and iconographic materials.

Research plan and timeline

- May 9-July 15, 2016: research and redesign of reading packet and image data bank; redesign of student evaluation materials; general planning of class and data collection
- January-April 2017: course in session; active gathering of data
- May 2017: elaboration of data
- Fall 2017: preparation of presentations; presentation of results to conferences (post-funding activities)

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Bloomington, IN 47408 • U.S.A.
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EDUCATION

Princeton University, Ph.D. in Music, 2005.

Dissertation: “Heinrich Isaac, the Mass *Misericordias Domini*, and Music in Late Fifteenth-Century Florence” (Rob C. Wegman, advisor).

Princeton University, M.F.A. in Music, 1995.

Università degli Studi di Padova, B.A. in Letters, 1992 *cum laude*.

EMPLOYMENT

Indiana University, Jacobs School of Music. Associate Professor of Musicology, 2015-; Assistant Professor of Musicology, 2009-15; Visiting Assistant Professor of Musicology, 2008-09.

Villa I Tatti, The Harvard University Center for Italian Renaissance Studies. Francesco de Dombrowski Postdoctoral Fellow, 2006-07.

Centre National de la Recherche Scientifique, Centre d'Études Supérieures de la Renaissance. Postdoctoral Research Fellow (*Chercheur associé*), 2006.

Università degli Studi di Padova. Research Fellow (*Assegnista*), 2001-2005.

TEACHING

COURSES TAUGHT

Indiana University, Jacobs School of Music, Assistant Professor

2013-14 Soundscapes of the Past (BM/MM topics course)

2013-14 Music in Early Modern Cities (Ph.D. musicology seminar)

2013 Codicology and Manuscript Description (Methods of musical scholarship, graduate)

2011-14 Composers: The Masses of Josquin Des Prez (graduate)

2010-13 Symphonic Literature (graduate)

2010-11 From Manuscript to YouTube (graduate)

2010-11 Independent Studies (graduate): Musical Patronage in the 15th and 16th c.

2010-11 Music and Space (Ph.D. musicology seminar)

2010-14 Translation from Italian (methods of musical scholarship, graduate)

2009-10, 2012-13 Composers: Heinrich Isaac (graduate)

2009-10 Independent Studies (graduate): Heinrich Isaac's Motets; Musical Patronage

2008-15 Survey of Opera Literature (graduate)

2008-15 The Motet from the Middle Ages to the 18th Century (graduate)

2008-09 Music in Renaissance Florence (Ph.D. musicology seminar)

2008- Renaissance Music (graduate)

Università degli Studi di Padova

- 2003-05 Elementi di Armonia e Contrappunto
(*Seminar: Il sistema modale dall'antica Grecia al secolo XVI*)
2002-05 Laboratorio di Bibliografia Musicale
2002-03 Elementi di Armonia e Contrappunto
(*Seminar: Il sistema modale nei secoli XV e XVI*)
2001-02 Storia della Musica Medievale e Rinascimentale
(*Seminar: Il madrigale musicale del XVI secolo*)

DOCTORAL ADVISORY / RESEARCH COMMITTEES

Doctoral Advisory Committees (all Ph.D. in Musicology): Katie Chapman (chair); Laura Dallman; Elizabeth Elmi; Paul Killinger; Carolyn McClimon; Danielle/Devon Nelson; Kerry O'Brien; Daniel Rogers (chair); Mary Ellen Ryan (chair); Ryan Young (chair).

Minor Field Representative: David Amlung, D.M. in Trumpet; Sophie Bird, D.M. in Violin; Meghan Dewald, D.M. in Voice; Benjamin Geier, D.M. in Choral Conducting; Meredith Kiesgen, D.M. in Voice; Micah Lamb, D.M. in Early Music; Gabriel Lubell, D.M. in Composition; Andre Micheletti, D.M. in Cello and Early Music; Maya Nojiri, D.M. in Cello; Brian Onderdonk, D.M. in Orchestral Conducting; Koji K. Otsuki, D.M. in Early Music; Kaia Richards, D.M. in Voice; Katrina Roush, Ph.D. in Music Theory; Jane Rownd, D.M. in Voice; Jeffrey Vollmer, Ph.D. in Music Theory.

Research Committees: David Amlung, D.M. in Trumpet (director); Dana Barron, Ph.D. in Musicology; Jir Shin Boey, Ph.D. in Musicology; Benjamin Geier, D.M. in Choral Conducting (director); William Hudson, D.M. in Early Music (director); Mary Ellen Ryan Ph.D. in Musicology (director); Travis Yeager, Ph.D. in Musicology.

References / Mentorship: Mollie Ables, Ju Dee Ang, Paul Casey, Melita Denny, Mollie Doran, Andrew McIntyre, Linda Pearse, Jerome Sibulo.

PROFESSIONAL PEDAGOGICAL DEVELOPMENT AND TEACHING GRANT

- 2011 Indiana University, Center for Innovative Teaching and Learning, The Course Development Institute.
2010 IU West European Studies Center Summer Curriculum Development Grant for the development of the course "Soundscapes of the Past".

SELECTED RESEARCH ACTIVITY (* = PEER-REVIEWED PUBLICATIONS)

ARTICLES

- *2016 "‘You Will Take This Sacred Book’: The Musical *Strambotto* as a Humanistic Gift." *Journal of the Royal Musical Association* 141 (2016). Forthcoming.
*2014 "‘In the Church and in the Chapel’: Music and Devotional Spaces in the Florentine Church of Santissima Annunziata." *Journal of the American Musicological Society* 67 (2014): 379-428.
*2012 "‘With Tempered Notes, in the Green Hills, and Among Rivers’: Music, Learning, and the Symbolic Space of Recreation in the Manuscript Modena, Biblioteca Estense, Alpha.F.9.9." In *The Music Room in Early Modern France and Italy: Sound, Space and*

- Object*, edited by Deborah Howard and Laura Moretti, 163-175. Proceedings of the British Academy, 176. Oxford: Oxford University Press, 2012.
- *2011 “Absorbing Heinrich Isaac.” *The Journal of Musicology* 28 (2011): 1-8. (With David J. Burn and Blake Wilson).
- 2010 “Heinrich Isaac, die Medici und andere Florentiner.” *Musik-Konzepte* 148/149 (2010), 5-19.
- *2008 “‘Master Arigo Ysach, Our Brother’: New Light on Isaac in Florence, 1502-1517.” *The Journal of Musicology* 25 (2008): 287-317.
- 2001 “Les humanistes florentins et la polyphonie liturgique.” In *Poétiques de la Renaissance: Le modèle italien, le monde franco-bourguignon et leur héritage en France au XVI siècle*, edited by Perrine Galand-Hallyn and Fernand Hallyn, 625-638, 667-673. Travaux d’Humanisme et Renaissance, 348. Genève: Librairie Droz, 2001.

BOOK CHAPTERS, DICTIONARY ENTRIES, AND OTHER PUBLICATIONS

- “The *frottola*.” In *A Companion to Music in Sixteenth-century Venice*, edited by Katelijne Schiltz. Leiden: Brill, in preparation.
- *2013 “Heinrich Isaac.” In *Oxford Bibliographies in Music*, edited by Bruce Gustafson. New York: Oxford University Press, 2013.
<http://www.oxfordbibliographies.com/view/document/obo-9780199757824/obo-9780199757824-0137.xml>. (With Ryan E. J. Young. Edited and peer-reviewed bibliography).
- 2009 “‘In oratorio nemo aliquid agat’: Savonarola, lo spazio sacro e la musica.” In *Uno gentile et subtile ingenio: Studies in Renaissance Music in Honour of Bonnie J. Blackburn*, edited by M. Jennifer Bloxam, Gioia Filocamo, and Leofranc Holford-Strevens, 129-136. C.E.S.R., Collection “Epitome Musical.” Turnhout: Brepols, 2009.

EDITIONS

- 1999 “Edizione dei Testi.” In *Ottaviano Petrucci, Frottole Libro Nono*, edited by Francesco Facchin, 61-90. Padua: CLEUP, 1999.
- 1997 “Edizione dei Testi.” In *Ottaviano Petrucci, Frottole Libro Undecimo*, edited by Francesco Luisi, 53-72. Padua: CLEUP, 1997.

EDITORSHIPS

- 2011 *The Journal of Musicology*, Guest Editor of Issue 28 (2011), special collection of articles on Heinrich Isaac (with David Burn and Blake Wilson).
- 2010- *Corpus Mensurabilis Musicae*, General Editor of planned new *Opera Omnia* of Heinrich Isaac.

INVITED AND COMPETITIVE PAPERS AND PRESENTATIONS

- 2014 “From Frottola to Polyphonic Mass: Heinrich Isaac's *Missa Misericordias Domini* and the Sound of Italian Spirituality.” SCB Symposium 2014: ‘Reworkings’. Basel, Switzerland, Schola Cantorum Basiliensis, Scheduled for November 21, 2014.

- 2012 “Mixing Rituals: Isaac’s Mass *Misericordias domini*.” The Medieval and Renaissance Music Conference of the Royal Musical Association, Nottingham, England, July 8-11, 2012.
- 2012 “Frottole, Recreation, and Prestige in the MS Modena, Biblioteca Estense, Alpha F.9.9.” Fifty-Eight Meeting of the Renaissance Society of America. Washington, DC, March 23, 2012.
- 2009 “Impossible *decorum*: The Role of the Frottola in the Early 16th-Century Italian Interior.” International Conference Sound, Space, and Object. Cambridge, Cambridge University C.R.A.S.S.H, July 9-11, 2009.
- 2009 “Heinrich Isaac, the Medici, and Other Florentines.” The Medieval and Renaissance Music Conference of the Royal Musical Association. Utrecht, Netherlands, July 1-4, 2009.
- 2009 “Timoteo e il tagliapietra: Lessicografia e testi non trattatistici.” Undicesima Settimana di Alti Studi Rinascimentali dedicata a Thomas Walker. Invisibili fili: Musica, lessicografia, editoria e tecnologie dell’informazione tra XVI e XXI secolo. Ferrara, May 28-30, 2009.
- 2009 “La musica e lo spazio sacro: Riflessioni sulla basilica fiorentina della Santissima Annunziata tra i secoli XV e XVI.” International Conference Il Chiostro e l’Architetto. Vicenza, Centro Internazionale di Studi di Architettura Andrea Palladio, June 12, 2009.
- 2008 “‘*Cantate domino canticum novum*’: Musical Repertories in the Florentine Convent of Santissima Annunziata in the Late 15th and Early 16th Centuries.” Seventy-Fourth Annual Meeting of the American Musicological Society. Nashville, TN, November 7, 2008.
- 2008 “The Lover’s Revenge: Renewed Light on Heinrich Isaac’s *La mi la sol*.” Swiss Society for Musicology Colloquium (SMG-SSM). Bern, Switzerland, March 6, 2008.
- 2007 “Music, Ritual and Collective Identity at the SS. Annunziata, Florence, 1470-1520.” Seminar in Medieval and Renaissance Music. All Souls College, Oxford, UK, December 6, 2007.

SERVICE

COMMITTEES AND OTHER ACTIVITIES

Indiana University

2015-16 JSoM Styles Committee

2013-15 Musicology Department, meetings secretary

2012- Musicology Department, Admissions / Financial Aid Committee

2011 Program Editor for Series “Music in War, Music in Peace”, BLEMF / IU Themester

2010- CHMTL Steering / Advisory Committee

2010-12, 2014-15 JSoM Lecture Committee (chair, 2011-12)

2010-12 Search Committee for Tenure-Track Position in Musicology

2010-11 Search and Screen Committees for post-doctoral position in Musicology

2010-11 Search Committee for non Tenure-Track Position as Director of CHMTL

2009-12 Musicology Department, Awards Committee

2009-12 Musicology Department, MA Exam Committee (chair, 2010-11)

2009-10 JSoM Opera and Ballet Committee

Katherine Altizer

102 East Allen Street, Bloomington, IN 47401

Cell: 812.340.5173; kaltizer@indiana.edu

EDUCATION

Indiana University at Bloomington August 2012 - present
Current Student, Doctor of Philosophy, Musicology, Minor in Communication and Culture

Honors/Awards: Jacobs School of Music Doctoral Fellowship

West Virginia University December 2009

Master of Music in Piano Performance

Primary Instructor: Dr. Christine Kefferstan

Master of Music in Music History

Thesis Advisor: Dr. Christopher Wilkinson

Thesis Title: "From the Courts to the Marketplace: The Evolution of Viennese Musical Patronage c. 1740-c. 1831"

Honors/Awards: Music History Assistantship

Emory & Henry College May 2006

Bachelor of Arts in Piano Performance

Bachelor of Arts in Vocal Performance

Honors and Awards: *Summa Cum Laude*

Outstanding Senior, Emory & Henry Music Department

Four-year recipient of vocal and piano scholarships

Four-year recipient of Patrick Henry Academic Scholarship

Two-year recipient of organ scholarship

TEACHING EXPERIENCE

Assistant Instructor *Jacobs School of Music, Bloomington, IN* 2014-present

- Guidance in historical content and analytical skills in twice-weekly discussion sections for undergraduate music history survey courses
- Advise students throughout the process of researching and writing formal research papers

C 750 Assistant *Indiana University, Bloomington* 2014

- Assisted Dr. Joan Middendorf with coordination and assessment of student work
- Attended and assisted in facilitating class sessions

Piano Instructor *Stafford Music Academy and Melody Music, Bloomington* 2015-present

- Private instructor of piano for ages five through adult

Program Staff Member *Girls, Inc., Bloomington* 2013-2014

- Designing and implementing educational, recreational, and artistic programs for girls aged six to eighteen.

Graduate Assistant *Jacobs School of Music, Bloomington* 2013-2014

- Prepared class materials and research for multiple professors and courses, including Professor Zanollo's *Soundscapes* course

Residential Instructor *West Virginia Governor's Honors Academy, Morgantown, WV* 2011-2012

- Designed and implemented courses in musical topics for gifted rising high school seniors
- Courses were designed with a focus on authentic learning and inspiring student creativity through student-led projects
- Courses topics included: music and nature; art and entertainment in America; film music; and daily musical life in twentieth- and twenty-first-century America
- Lived with students and other faculty in the dormitory, as well as sharing meals and taking field trips

Adjunct Instructor *West Virginia University, Morgantown* 2008, 2011, 2012

- Courses:
 - *Aural Theory I* (required for freshman music majors, skills-based)

- *Introduction to Jazz (non-major GEC, large lecture format)*
- *Introduction to Music (non-major GEC, large lecture format)*

Lecturer *West Virginia University, Morgantown* 2010-2011

- **Courses:**
 - *Introduction to Music Listening (required for freshman music majors, large lecture)*
 - *History of Western Musical Traditions I (required for undergraduate music degree, historical survey, large lecture)*
 - *History of Western Musical Traditions II (required for undergraduate music degree, historical survey, large lecture)*
 - *Eighteenth-Century Music (Master's and undergraduate music students, seminar format, historical survey)*
 - *Sixteenth- and Seventeenth-Century Music (Master's and undergraduate music students, seminar format, historical survey)*

Sabbatical Replacement, Adjunct Instructor *Emory & Henry College, Virginia* 2009-2010

- **Courses:**
 - *Music Theory I, II, and III (required for music majors, skills-based)*
 - *Introduction to Music (non-major GEC)*
 - *Piano Class I, II, III, and IV (helped music majors fulfill piano requirements)*
 - *Intermediate and Advanced Piano (private lessons for non-majors, music majors, and piano majors)*
 - *Western Traditions I and II (historical survey required for undergraduates)*
 - *Foundations I and II (historical survey required for undergraduates)*

Graduate Assistant *West Virginia University, Morgantown* 2006-2008

- **Courses:**
 - *Introduction to Music (non-majors, large-lecture survey)*
 - *World Music (non-majors, large-lecture survey)*
 - *Introduction to Music Listening (required for freshman music majors, large lecture)*
 - *History of Western Musical Traditions I (required for undergraduate music degree, historical survey, large lecture)*
 - *History of Western Musical Traditions II (required for undergraduate music degree, historical survey, large lecture)*

Piano Instructor *Emory, Virginia*

2008-2009

- *Piano lessons for ages five through adulthood*
- *Private studio of around fifteen students*

Choral Assistant/Pianist *Glade Spring Middle School* 2004-2006

PROFESSIONAL ENGAGEMENTS

IU Opera *Indiana University, Bloomington* 2013-2015

- *Pre-Concert Lecture, Dead Man Walking*
- *Live Blog, Werther (Jules Massenet) and The Merry Widow (Franz Lehár)*

AI Orientation *Indiana University, Bloomington* 2014, 2015

- *Collaborator with Joan Middendorf: Three Strategies for Classroom Success*

Germanic Graduate Student Association Conference *The Ohio State University* 2015

- *Presentation: "Of Monsters, Gods, and Maggots: Zoomorphism and Metaphors of Consumption in Katherine Dunn's Geek Love"*

Statewide IT Conference *Indiana University, Bloomington* 2014

- *Presentation with Dr. George Rehrey, presenting work with Giovanni Zanovello: Tweets from Europe: Social Networking as Authentic Learning*

New Terrain: Landscape, Space, and Place Graduate Student Conference *Indiana University, Bloomington* 2014

- Presentation: "The Music Somehow Creates its Own Space': Landscape, Soundscape, and the Documentary Films of Werner Herzog"

Contributions to "Musical Borrowing: An Annotated Bibliography"

- Edited by J. Peter Burkholder
 - <http://www.chmtl.indiana.edu/borrowing/> Bloomington 2013
- Blue Ridge Music Teachers Association** Emory, VA 2010
- Presentation: "At First Sight: How to Encourage, Improve, and Demystify Sight Reading at the Piano"

MUSICAL EMPLOYMENT

Pianist/Organist	<i>St. John Lutheran Church, Virginia</i>	2009-2010
	<i>Green Spring Presbyterian Church, Virginia</i>	2003-2006
	<i>Smyth Chapel UMC, Virginia</i>	2003-2006
	<i>Emory UMC, Virginia (substitute)</i>	2003
	<i>Tazewell Presbyterian Church, Virginia</i>	2000-2002

PUBLIC PERFORMANCES

Collaborative Pianist

- DMA Piano Recital
- Composition Master Class with John Corigliano
- Undergraduate and Graduate juries and recitals
- New Music Concerts *Morgantown, WV* 2006-2012

Staff Accompanist

- Women's Ensemble
- Concert Choir
- Degree Recitals
- Weekly Concerts *Emory, VA* 2009-2010
- WVU Women's Choir *Morgantown, WV* 2008

Piano Soloist

- Degree Recitals *Emory, VA, and Morgantown, WV* 2005-2008
- Spencer Memorial Concert Series *Emory, VA* 2009
- Christine Kefferstan Studio Recital *Morgantown, WV* 2007-2008
- DMA Composition Recital 2007-2010
- Master Class with David Wehr *Pittsburgh, PA* 2008
- Master Class with Jocelyn Swigger *Fairmont, WV* 2007
- Master Class with Yee-Ha Chui *Morgantown, WV* 2007
- Master Class with Midori Koga
- Master Class with Christine Kefferstan
- Master Class with Emily Jarrell Urbanek *Emory, VA* 2003-2006

Soprano Soloist

- Degree Recitals 2005-2006
- Choir Concerts *Emory, VA* 2002-2006
- DMA Oboe Recital 2008
- Master's Piano Recital *Morgantown, WV* 2008



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

5 November 2015

To whom it may concern:

I am pleased to nominate Prof. Giovanni Zanovello (Musicology Department, IU Jacobs School of Music) and Katherine Altizer (PhD student in musicology and Associate Instructor) for a grant for the Scholarship of Teaching and Learning for work on their course “Soundscapes of the Past.”

There are several ways in which the course is innovative and merits an investment in its development. First, it treats a traditional musical subject (music of the Renaissance) in an up-to-date way, considering music as part of a broader soundscape. Second, it applies this perspective by asking students to imagine themselves as listeners to this music in its original contexts, not just as modern appreciators of compositions from the distant past. Third, it applies new technologies in meaningful ways to make primary sources available to students and as a platform for their interaction with the music and its historical context.

The course is admirable in its aim both at undergraduate and graduate students, and development under the proposed grant will expand its reach to non-music majors, a worthy goal. A grant will also make it possible to measure, evaluate, and document work on the course; in busy professional schedules there is simply not enough time to do this in a thorough way, nor to present results to a broader audience.

I enthusiastically support this application and hope that it will be possible to support the work with a grant.

Sincerely,

A handwritten signature in black ink, appearing to read "Daniel R. Melamed".

Prof. Daniel R. Melamed, chair
Musicology Department
Jacobs School of Music
Indiana University

dmelamed@indiana.edu