

NAME

FDS Final Reports

February 18, 2018

Scholarship Strategies Final Report

Goal No. 1 Record CD of solo piano music (June 2017-July 2018)

I am on track with this goal. I have procured funding through the Dean's office and have recorded half of the CD already. I have a date in March, 2018 to finish the recording. The central focus of my creative activity is the interpretation and performance of art music written for the piano. Preparing this recording will allow me to make a permanent record of my interpretations of this music. The recording will also be peer reviewed.

Goal No. 2 Perform in 2 international venues, 5 national, several local

I have exceeded this goal. I performed in two international venues (in Finland and the UK – both peer-reviewed) and I've performed in more than 5 national venues (more than 5 were peer-reviewed) and have performed in a combination of solo, chamber and concerto settings. My strategies for accomplishing these goals includes maintaining a website, promoting my performances on social media, maintaining contact with presenters and musicians who organize performances, and ensuring that my playing is at an acceptably high level. I can see the need for better quality marketing materials – in the near future I need to make some high-quality video of some performances that I can use to promote my concerts. I also feel the need to have more outside evaluation of my playing. I have found effective ways of evaluating my own playing but feel the need for outside insight from musicians I trust.

Citizenship Project Final Report

Goal No. 1 Accept more piano adjudicating invitations to show my commitment to service/citizenship in the profession.

I completed this goal – I accepted an invitation to adjudicate a competition in Houston and another competition held at the University of Utah. These were both positive experiences and I had the opportunity to reacquaint myself with professor colleagues I'd not seen for some time. I also met other teachers for the first time and listened to some high quality piano playing at both events. Participating in these two events reminds me that these contacts I make can lead to future artistic collaborations. One pianist/professor I met welcomed me to Utah and expressed her interest in collaborating musically – something that would be very interesting to me and valuable in my scholarship.

Course Development Project

Course Background

The course I chose to work on is my Keyboard Literature class. In this course we study music written for the piano from its pre-18th century origins up to the present. I am the only instructor for this course and the students are almost entirely performance majors in their senior year. The course goes over two semesters – the first semester dealing with music before 1827 (approximately) and the second semester deals with music written after that date. The two semesters are structured similarly. I revised the syllabus for Fall, 2017. I was satisfied with many of the changes but have changed a few things from the Fall semester to Winter, 2018 – particularly in the assessments. I will describe my current plan for course activities and assessments, some of which may be different from the revised syllabus I submitted back in June. Learning outcomes are the same.

Learning Outcomes

Students will develop evaluative skills essential to accurately identifying piano music aurally and from score identification. Students' increased knowledge of the repertoire and

appreciation for the literature will help them internalize the intellectual, spiritual, and emotional qualities of the music and inspire them to continue their study throughout their lives.

In this course we are not able to study every piece of music written for the piano. It is imperative that students develop skills to understand and recognize stylistic patterns and elements that they can continue applying on their own. Their deepening understanding of these musical elements contribute to their capacity to comprehend and experience the intellectual, emotional and spiritual qualities of this music.

Course Activities and Assessments and Student Achievement of Learning Outcomes

Perhaps the most difficult part of the course for most students is the Listening List. This is a list of works we will be studying – these are all masterpieces that every pianist should know. On the midterm and final, students have to recognize these pieces aurally and describe an important element of the piece. During each class we study 2-3 works on the Listening List.

I've assigned each student to write six 2-page reflection papers throughout the course of the semester. Each paper is a description of one work on the Listening List. I attended a writing seminar on campus this past Spring semester with Delys Snyder and used many of the tools and suggestions I learned in designing this particular assignment. As part of the paper assignment the student introduces the piece to the class. By writing about the music and then teaching about the music – students engage with the material in a much deeper level than just sitting and listening. I am also able to assess if the students really understand the content – both by reading the papers and by their in-class presentations. I have very much enjoyed the interaction and conversations – as well as the fresh insights students offer.

I also require a Composer Basics File – each student creates a file (digital or otherwise) that contains basic information on every composer whose music we cover. The file includes birth/death dates, a sentence or two about general style of the composer, country of origin, and a list of piano works. This assignment is important to be sure there aren't major gaps in the students' knowledge of the topic. The mid-term and final assessments include a Listening portion – where students recognize works, and then a written portion largely drawn from the Composer Basics file, as well as class discussion.

In general, I have been very pleased with the detailed papers students have submitted for these projects and with few exceptions they have all done a wonderful job in finding the most relevant information to share. Two works on the listening were important enough that I assigned every student to write a paper on that work. I told them I would choose one or two students to present on the work and we would all discuss it together. Unfortunately, I came down with a 102-degree fever and was unable to attend class that day. I was really disappointed to miss that day – but reading through the papers I was satisfied that each student grasped the main points I had been wanting to make. I still wish we could have discussed the music and listened to parts together – but the papers relieved my fear that the students might not understand the topic.

Steps Planned or Taken to Improve Teaching and Student Learning

The biggest challenge in this course for me is how much detail to get in to. Because there is such a huge amount of masterful music written for the piano, we could easily spend 8 semesters covering the material and still not have covered everything. But this course is a survey. I have so far chosen to go in to a bit more detail in topics that I feel are often misunderstood. But spending time on these topics – which are certainly important – leaves less time for other major topics. The Composer Basics File helps relieve some of my anxiety – at the very least they will know the basics of the main piano composers and can recite these composers' major works. Grappling with this balance of where to spend a bit of extra time, and where to gloss over more is the most difficult aspect of designing this course.

I have made numerous changes to improve my teaching and improve student learning. I've spoken with colleagues from across the country – asking questions about how to balance the course – going into enough detail, but still covering everything. One helpful reminder from a colleague is that this is not a graduate course and not to try to cram too much in. I have shortened the Listening List from my first year.

Some of the other concrete changes I've made were adding the Composer Basics File (described above). This semester I've also suggested that students add favorite recordings in their file so it can be more personally meaningful and useful if they want to look back 5 years

from now. During my first semester teaching this course 2 of the 4 students in the class complained about the papers being onerous and too time-consuming. The next semester I assigned fewer papers. I was not satisfied with that change ultimately. This semester I've made the papers a bit shorter and assigned them during the first week of class – so the students know from the beginning what they are writing on and when the paper will be due. I have also limited the amount of reading assignments so their focus can be on the music and reading about the pieces they are preparing. I also started using Learning Suite and have been satisfied with the clear schedule that it provides for the students. I don't know for sure if student learning has improved due to these papers – but I feel better able to assess their knowledge and learning because of these 6 short papers.