

Application for the University System of Georgia
Regent's Scholarship of Teaching and Learning (SoTL) Award

Reba Wissner, Ph.D.
Columbus State University

Table of Contents

Nomination Letter, Dr. Dustin Anderson, Provost and Chief Academic Officer, Columbus State University

Statement of Teaching Philosophy.....	1
SoTL Narrative and Impact.....	2
Authentic Assessment, Experiential Learning, and Public Musicology	2
Artificial Intelligence	5
Universal Design for Learning (UDL).....	5
First-Generation College Students	6
SoTL Leadership and Engagement	7
Selected Annotated Bibliography of SoTL Scholarship	8
Statement of Support from Dr. Susan Hrach, Director, CSU Faculty Center	10
Condensed Curriculum Vitae: Reba A. Wissner, Ph.D.	11



December 1, 2025

To the Selection Committee:

I am pleased to nominate Dr. Reba A. Wissner, Associate Professor of Musicology at Columbus State University, for recognition of her exceptional contributions to teaching, learning, and the Scholarship of Teaching and Learning (SoTL). Dr. Wissner is a national leader in pedagogical innovation whose work has reshaped musicology education, expanded equity and access, and positioned CSU as a model for transformative public musicology training.

Dr. Wissner's teaching is grounded in creativity, authentic assessment, experiential learning, and Universal Design for Learning. Her courses spanning music history, public musicology, media studies, digital literacy, and psychology create inclusive, student-centered environments that consistently produce strong gains in engagement, confidence, and mastery.

Her visionary leadership is most evident in CSU's Public Musicology Certificate Program, the first of its kind in the nation. Enrollment now includes 40 students across multiple modalities, and each course integrates high-impact practices that prepare students for public-facing arts careers. Students graduate with impressive professional portfolios featuring published work, digital exhibits, podcasts, grant proposals, and community-engaged scholarship. The program has earned national recognition from the American Council of Learned Societies and the Los Angeles Review of Books, as well as local acclaim through the Music Legend Award presented by Senator Ed Harbison.

Dr. Wissner's SoTL research spans authentic assessment, experiential learning, AI integration, and UDL-informed music pedagogy. Her contributions, including work on digital literacy, problem-based learning, generative AI evaluation, and inclusive score-reading have been widely adopted across higher education. Her forthcoming Routledge monograph, *Universal Design for Learning in Music History Classes*, is poised to become a foundational text. Her research on first-generation students offers vital strategies for reducing barriers and fostering belonging.

Beyond CSU, Dr. Wissner is an internationally sought pedagogy expert, presenting at leading disciplinary and interdisciplinary conferences and facilitating more than 30 workshops for institutions worldwide. Her leadership roles and editorial appointments further demonstrate her influence on national pedagogical conversations.

Her impact on students is profound: she prepares them as scholars, creators, public intellectuals, and arts advocates through authentic, community-engaged learning. Her excellence has been recognized through numerous awards, including the 2025 Music Legend Award, the 2025 Digital Ethnic Futures Consortium Teaching Grant, the 2023–2024 CSU Teaching Innovation Award finalist distinction, the 2023 Teach Access Grant, and the 2022 Governor's Teaching Fellowship.

Dr. Wissner exemplifies the highest standards of teaching, scholarship, leadership, and student support. Her work elevates both CSU and the field of musicology.

I strongly and proudly nominate her for this distinguished honor.

Sincerely,



Dustin Anderson, Ph.D.
Provost and Executive Vice President for Academic Affairs
Columbus State University

Statement of Teaching Philosophy

My work as a teacher embodies the importance of creativity, experimentation, replication, and experiential learning as core aspects of my pedagogy. These things can make music history real for students and help them to better understand and embody the musical practices that they are both studying and doing as active musicians.

I am not just a SoTL scholar: I am a practitioner, and my SoTL scholarship informs my teaching and vice versa. This is most evident in the first-in-the-nation Public Musicology Certificate that I created and coordinate at Columbus State University's Schwob School of Music. Each of the four courses in the program requires students to participate in authentic assessments that aid them in experiential learning for career training through the study of public musicology (the engagement of general audiences and non-specialists in approachable considerations of music and outreach with community and arts organizations). My work as a public musicology has informed not only how I teach students but also how students learn through authentic assessments and experiential learning. While some fields have a well-established pedagogical framework, public musicology, because it is so new, does not, and I am creating one. Because of this, my students are active in my own learning about pedagogy, in which there is a dual exchange of learning, a main principle in public musicology. I deliver high-quality in-person and online instruction (the certificate program is offered in both modalities and its enrollment—which currently sits at 40 students—and continued growth, in addition to the students' success during and after the program, is a testament to my teaching methods and efforts to continue to improve through using it as a basis for my SoTL research.

My teaching philosophy is guided by the question, "How can I provide a set of learning experiences that are differentiated but lead to similar outcomes?" and informed by SoTL principles and from Universal Design for Learning (UDL). Rather, I am attuned to those in my classroom and the needs of those students sitting in front of me. Teaching courses in various disciplines over the course of my career (music, psychology, media studies) has also taught me to tailor lessons to different audiences. All students must have equal footing in my classroom, and from this point is from where much of my teaching philosophy derives. There is not a one-size-fits-all solution to any course or even course meeting. For example, teaching the same lesson to a group of non-music majors is very different from teaching it to a group of music majors, and also different from teaching it to a group of senior citizens. This has enabled me to think about how my lessons can and cannot be effective depending on the experience and demographics of my classroom; my students have different knowledge, not less knowledge, and how to leverage that to improve instruction. This is one reason why I ascribe to the principles in James Lang's *Small Teaching*¹ in which he states that small changes in one's classroom practices can have large impacts. In my teaching, I discover with each group of students what works and what does not, which allows me to make these small changes to see big differences, and I study them to see the viability of those changes. For me, tweaking my teaching to fit the needs of the students currently in my classroom, whether through incorporating exit tickets or adding short real-time impromptu exercises is a fundamental part of these small changes.

Thus, my SoTL research questions drive my teaching to both improve my own courses and student learning but to also assist others who may be looking to enhance their teaching portfolio and answer similar questions. For instance: how can I enhance my students'

¹ James Lang, *Small Teaching: Everyday Lessons from the Science of Learning*, first edition (Hoboken, NJ: Jossey-Bass, 2016). Second Edition, Hoboken, NJ: Jossey-Bass, 2021.

experiences through experiential learning to help information retention? How can I use Universal Design for Learning to support student learning in a discipline that is predominantly sensory? To aid in fostering my students' sense of curiosity and critical thinking, I employ active learning in my courses because I know the effects it can have on students' mastery of material and ability for them to build confidence in their learning and skills. I use their questions, and the limitations of my knowledge, to drive what might be good for studying through SoTL research.

SoTL Narrative and Impact

Much of the SoTL research in my field is qualitative rather than quantitative; as a result, my research follows suit. My SoTL work can be divided into three main areas: authentic assessment, experiential learning, and public musicology; use of artificial intelligence in the music classroom; and Universal Design for Learning in music classes. It is important to note that these are not the only areas in which I have presented and published regarding pedagogy: I have also researched the learning of and support for first generation college students. Though much of my research overlaps multiple areas, research on active learning is a core part of these studies, both digital and analog.²

Authentic Assessment, Experiential Learning, and Public Musicology

As the only person teaching the courses in the Public Musicology certificate program, it is important for me to understand, test, and implement best practices for achieving the intended student learning outcomes for both the program and its courses. Only a handful of public musicology courses are available in colleges and universities, so understanding how best to both embark upon teaching public musicology and showing our undergraduate students how to teach and work with the community using public musicological methods is pertinent, especially with Columbus State University at the forefront of public musicology training and its mission of community involvement.

Unlike the standard music history curriculum offered in universities, which seek to train students in stylistic, historical, and performance issues, in addition to covering the musical canon, a public musicology program seeks to train students to use this information to perform public-facing work for the non-musician through grant writing, curating exhibits, pre-concert talks and lectures, and concert reviews, to name a few, through hands-on, real-world work with community and other partners. Therefore, embedding multiple high-impact practices is crucial.

Teaching courses using public engagement differ from standard disciplinary courses because they require the students to not only activate prior knowledge but also modify how they present that knowledge in an accessible and engaging way while diminishing disciplinary jargon

² Reba Wissner, "Using Gallery Walks for Engagement in the Music History Classroom," *Engaging Students: Essays in Music Pedagogy* 6 (2018); <http://flipcamp.org/engagingstudents6/essays/wissner.html>; Reba Wissner, "Teaching Christian Chant in a Jewish Music Context," *Journal of Music History Pedagogy* 8, no. 2 (2018): 1-18, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/241>; Reba Wissner, "Tech Tools," Pandemic Lessons Roundtable, *Journal of Music History Pedagogy* 11, no. 1 (2021): 46-56 [54-55]; <https://bit.ly/3Fjf9od>; Reba Wissner, "Where's the Professor? First-Day Active Learning for Navigating Students' Perceptions of Young Professors," in *Picture a Professor: Intersectional Teaching Strategies for Interrupting Bias about Faculty and Increasing Student Learning*. Edited by Jessamyn Neuhaus, 81-97 (Morgantown: West Virginia University Press, 2022); Reba Wissner, "Active Images: Teaching Students Critical Thinking and Analysis Skills with Picture Postcards," in *Innovative Approaches in Pedagogy for Higher Education Classrooms*, edited by Patrick Blessinger and Enakshi Sengupta, 67-81 (Bingley, United Kingdom: Emerald Group, 2022).

that makes standard scholarship inaccessible to those outside of that discipline. Drawing on established methods to address these questions in sister disciplines such as public music theory, public history, public theology, public anthropology, public philosophy, public humanities, and public sociology. Using existing pedagogical methods for incorporating public musicology into the existing framework of music history courses, I tested these methods in tandem with my own public musicology pedagogical methods used in core music history courses.³

My SoTL work here is two-fold. First, it examines how we can effectively teach public musicology not just in individual courses but also across and beyond an entire program. Second, it questions how our students can take that training and teach the public about music history by considering the world at large as a classroom. The two driving research questions for my work are: 1. What are the best practices in public musicology pedagogy to that promote and achieve student success? and 2. How can we use these best practices to more broadly integrate public musicology and experiential learning into standard music history curricula and promote community outreach?

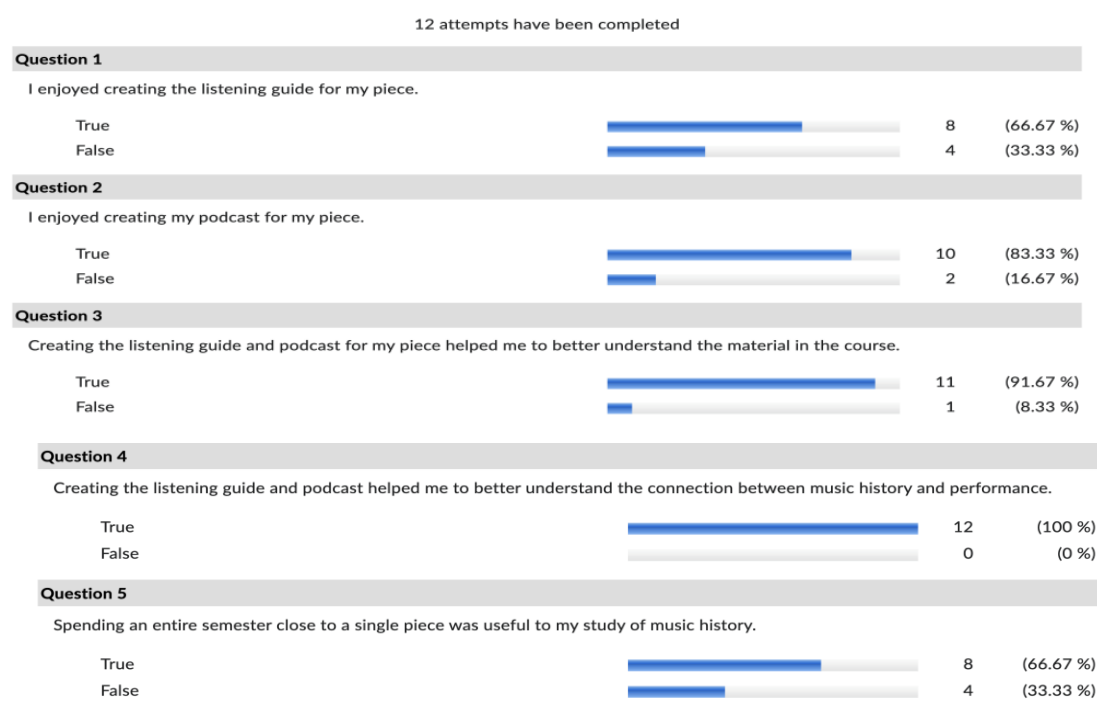
One of my studies merges high-impact practices, public musicology, and problem-based learning, focusing on one assignment from a second-semester music history class for majors.⁴ It outlines a semester-long listener resource project for a music history class that connects community outreach, study of music by underrepresented composers, and transferability of skills through addressing two problems: lack of availability of information on specific pieces and composers outside of the traditional canon, and students deciding how best to select and use the information from their music history (and by extension, theory) classes, to present that information in an easily-digestible format. I conducted this problem-based learning assignment at CSU's Schwob School of Music in spring 2022, which has a weekly Sunday evening show on the local NPR station where the school's recordings of past concerts are broadcast. Using these recordings, the students created listening guides and a 15-minute accompanying podcast that are then housed on a public-facing website.⁵ Because Schwob tends to program living and underrepresented composers in their concerts, the materials that emerge from this assignment, especially the listening guides, do not exist elsewhere. I presented students with the problem of a lack of available information about many contemporary composers at a time when more arts organizations and universities are trying to move beyond the canon and the problem of how to engage the community. These community members either may have some or a lot of musical training or virtually none and the students had to solve the problem of presenting information on a piece of music through creation of a listening guide and accompanying podcast. They had to consider how to accessibly present the material that does not presume the listener's level of knowledge of music or repertoire. Results of an informal survey conducted through the LMS revealed the connection between the music students make and the classes they take and their investment in the project, though not all students answered (Table 1).

³ Reba Wissner, "Using Public Musicology to Teach Digital Literacy in Music History Classes," in *Teaching Digital Literacy: A Faculty Guide to Integrating Digital Skills with Disciplinary Content*. Edited by Lauren Hays and Jenna Kammer (Sterling, VA: Stylus Press, 2021), 95-104; Wissner, "Public Musicology through Problem-Based Learning in the Music History Classroom."

⁴ Wissner, "Public Musicology through Problem-Based Learning in the Music History Classroom."

⁵ The website can be found here: <https://schwoblisteningguides.weebly.com>

Table 1: Informal Survey Results for the Problem-Based Learning Public Musicology Project



I also study the implications of including public-facing projects that include digital literacy in music history.⁶ Digital public musicology products can take the form of blog posts, Wikipedia articles, digital archives, digital engraving of music notation, and website construction, and can be associated with various levels on Bloom’s taxonomy. Each of these products encourage students to build analysis and technology skills in tandem with course content. My study reveals how students can learn to use and evaluate digital sources to create a digital musicological product that adds to their digital footprint by creating Wikipedia entries, blog posts, source evaluation, and podcasts and show that assessment must be conducted using digital literacy as the guiding principle, which is “to create to learn” and requires students to embark on the process of “accessing, analyzing, creating, reflecting, and taking action” to be successful.⁷ It stemmed from my question about how to aid students in digital literacy while also incorporating digital products that they create into their work. This work shows how to incorporate music history content and skills such as working with primary sources with hands-on activities to build digital literacy. This resulted in better student learning outcomes: students concluded the music history courses with increased digital literacy and public musicology skills.

⁶ Reba Wissner, “Using Public Musicology to Teach Digital Literacy in Music History Classes,” in *Teaching Digital Literacy: A Faculty Guide to Integrating Digital Skills with Disciplinary Content*. Edited by Lauren Hays and Jenna Kammer (Sterling, VA: Stylus Press, 2021), 95-104; Reba Wissner, “Training College Music Students to be Digitally Literate: A Public Musicology Certificate in Action.” *New Directions in Teaching and Learning*, 2024, no. 180 (2024): 7-16.

⁷ Renée Hobbs, *Create to Learn: Introduction to Digital Literacy* (Hoboken, NJ: Wiley, 2017), 15.

Artificial Intelligence

Within higher education, discussions of artificial intelligence have come to the fore. Institutions, including the University System of Georgia, are encouraging faculty to use it responsibly in the classroom in an innovative way.⁸ However, in fields such as music, in which AI is a perceived threat to creativity, faculty are reticent to use it and are unaware of its pedagogical possibilities. My work examines two ways that music history and music appreciation faculty can incorporate artificial intelligence into the classroom: using historic figure chatbots for students to learn about information literacy and generative AI music to evaluate their knowledge of musical style. The study was informed by my experience using both in my music appreciation and music history classes and the resulting outcomes. Incorporating these activities into both a lower-level core class (Music Appreciation) and an upper-level Music History course for music majors illustrated the same outcomes, measured by pre- and post-evaluations: engagement increased as students used both types of AI programs and led to heightened understanding of both course material and research skills.⁹

Universal Design for Learning (UDL)

Supporting all students is important to me, and one way we can do this is by understanding the best way to adapt our teaching practices for student success. My work with UDL has explored the different facets of music history and theory classes and how making our courses born with UDL can aid our students in their learning. While my monograph incorporates topics such as active learning, assignment design, teaching in person and online, and teaching undergraduate and graduate students, my articles and book chapters take pieces of this.¹⁰ For instance, one article tackles a core aspect of music history classes—the simultaneous reading of a musical score (many times in several dozen parts) while listening and activating prior knowledge. Our assumption that every student has—or should have—the same level of music literacy hinders our ability to employ effective score reading in class and does not allow students who might need extra support through notations in the score, alternative notations, etc. to achieve the same ends as students who are fluent. By adding at least one additional way to represent the written score, we are helping students to interact with the course material in ways that benefit them, and it allows for students to change how they interact with the material depending on their needs on any given day and in any different lesson or context.¹¹

Another aspect of my UDL research is the use of the un-essay in music history classes including its design through Transparency in Learning and Teaching (TILT) and Universal Design for Learning (UDL). It provides details for how the un-essay is used in music history and core music classes and discusses outcomes and challenges that the un-essay has brought to these classes. Ultimately, the un-essay provides benefits for assessing in a discipline that is both writing and performance based.¹²

⁸ University System of Georgia, Artificial Intelligence, https://www.usg.edu/academic_innovation/artificial_intelligence

⁹ Reba Wissner, “Using Generative AI in the Music History Classroom.” In *Teaching and Generative AI: Pedagogical Possibilities and Productive Tensions*. Edited by Beth Buyserie and Travis Thurston, 361-370 (Utah State University, 2024).

¹⁰ Reba Wissner, *Universal Design for Learning in Music History Classes: A Teacher’s Guide* (Routledge, forthcoming, 2026).

¹¹ Reba Wissner, “Sound Pedagogy: Using Universal Design for Learning in Score Reading and Music Listening,” *Journal of Music History Pedagogy* 15, no. 2 (2025).

¹² Reba Wissner, “The UnEssay in the Music History Classroom,” *Teaching History: A Journal of Methods* 47, no. 1 (2022): 45-52.

First-Generation College Students

I incorporate my experience as a teacher and a student in examining how best to employ student-centered strategies. My experience with non-traditional and first-generation students (hereafter FGCS) as a FGCS myself, led me to perform a research study specifically on how to best support FGCS in the music history classroom, who often suffer from a lack of genuine caring relationships with faculty.¹³ While there have been several studies on supporting FGCS, few, if any, discuss this in disciplinary contexts, which can vary based on experience, expectations, and demands.

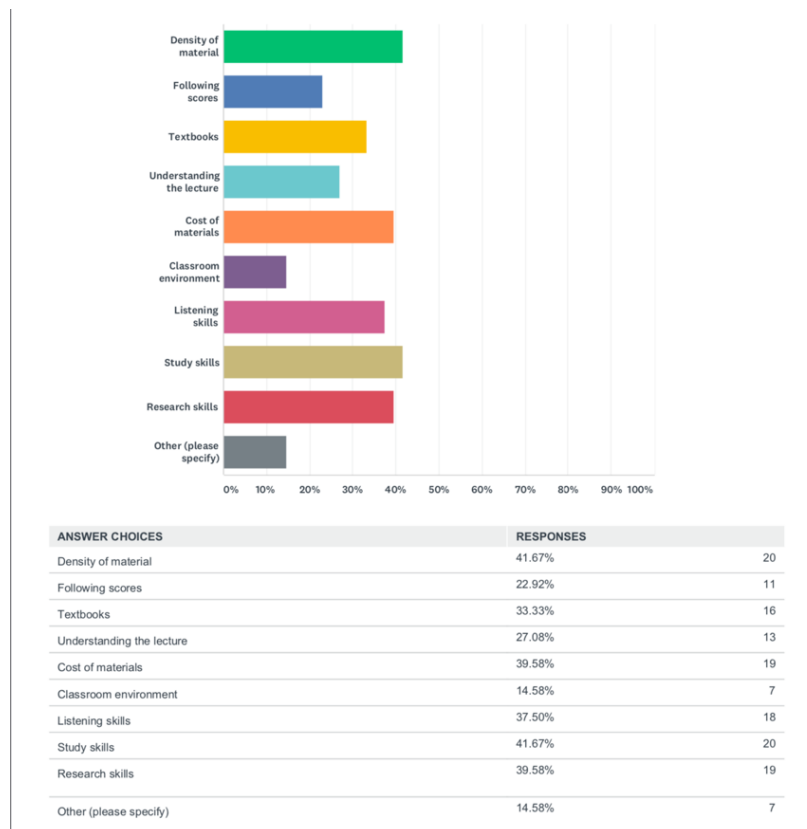
One study I conducted continued conversations about how faculty can address FGCS' unique needs in the music history classroom through a survey. Results showed that some of the unique challenges FGCS meet in music history concern confidence in performing on an instrument or voice and/or in sight-reading; the ability to afford textbooks, anthologies, recordings, and other materials; the learning curve to critically listen to music, read musical scores, and analyze primary sources as steps to completing research projects and homework assignments; learning to understand music in a completely new and analytical way; and seeing music history as relevant for music majors. I focused on the practices that I employ to mitigate these students' challenges and foster an environment of compassionate learning where students' identities and experiences are supported to ensure their success.

One survey question asked participants to identify their roles so I could see how the answers of faculty and non-faculty differed. Of the 49 people who answered this question, 24 were current music students, 18 were now music faculty, and seven were alumni music majors. I asked whether they disclosed that they were first generation students, whether music history courses contained inherent challenges different from non-music courses, when they first took a music history course, and barriers to learning in the music history classroom. As Table 3 shows, FGCS faced many barriers in the music history classroom that hindered their success. Since performing this study, I have made the changes indicated above, which supports all students, and have seen more investment and improvement in my students' work.

Table 3: Survey Data on Barriers to Success in the Music History Classroom for FGCS¹⁴

¹³ Reba Wissner, "Teaching the First-Generation College Student in the Music History Classroom: A Student to Professor Perspective," in *Sound Pedagogy: Radical Care & Social Justice for Students in Music*, edited by Colleen Renihan, John D. Spilker, and Trudi Wright (University of Illinois Press, 2022), 198-210.

¹⁴ The Institutional Review Board of Montclair State University approved this survey in April 2019.



SoTL Leadership and Engagement

Although my condensed CV begins in 2020, my SoTL engagement began in 2016, when I began facilitating faculty development workshops and publishing SoTL articles. At that time, I was very involved in providing faculty development opportunities for contingent laborers in academia and took a leadership position with POD Network where I co-chaired the POD Adjunct/Part-time Special Interest Group (SIG). As co-chair, I worked with the committee to provide other interested faculty developers with research-based best practices and effective strategies for orienting, supporting, and developing new adjunct and part-time faculty. During my term as co-chair, I was also pursuing graduate certificates in Higher Education Administration (Northeastern University) and Instructional Design (University of Wisconsin – Stout); in the latter program, I created research-based materials for onboarding and supporting adjunct and contingent faculty members which was used for several years at New York University’s School of Professional Studies.

I am considered a leader in my field regarding the incorporation of public musicology for career preparation and using authentic assessment, use of artificial intelligence in pedagogical settings, and Universal Design for Learning, where I am frequently consulted on these topics and invited to facilitate workshops and present. I am invited to discuss pedagogy at conferences (American Musicological Society (AMS), College Music Society, National Association of Schools of Music Annual Meeting, Society for Ethnomusicology, Teaching Music History Conference), in graduate courses (Florida State University, University of Florida, University of Georgia, University of South Carolina), and pre-service and in-service workshops for educators. My reach as a workshop facilitator for colleges and universities has extended beyond the state of Georgia, having facilitated workshops as local as on Columbus State University’s campus (for

both new faculty orientation and as part of individual workshops for the Faculty Center for the Enhancement of Teaching and Learning, CSU's Teaching and Learning Enhancement (TALE) Committee, Schwob School of Music, and The Honors College), as close as Massachusetts, New Jersey, New York, and Pennsylvania, and far as Saudi Arabia. I was also a finalist for the AMS Teaching Award two years in a row for two of my publications.

My leadership in SoTL is also evidenced by invitations to serve on the editorial boards of two pedagogy journals—*Teaching History: A Journal of Methods* and *The Journal of Music History Pedagogy* (as of December 2025: *The Journal of Musicology Pedagogy*)—and the pedagogy section of the *College Music Society Symposium* journal speaks to my standing in pedagogical circles. I also serve on and have chaired committees and study groups (both elected) in and out of musicology related to pedagogy (co-chair of the American Musicological Pedagogy Study Group, member and chair of CSU's TALE Committee and Distance Learning Committee, member American Musicological Society (AMS) Teaching Award Committee, which I will chair in 2026, and member of the College Music Society's Council on Music in General Studies).

My work with students in the public musicology program and the products of their learning have been deemed so important in the Columbus community, that I was awarded a Music Legend Award by Senator Ed Harbison (GA-15) and the Columbus Music and Entertainment Council in May 2025. The program has also received the notice of the American Council of Learned Societies (ACLS) in 2024, where it was named as an example of an innovative and forward-thinking program in higher education and cited in the *Los Angeles Review of Books* as a prime example of pedagogical reimagining in college music training.¹⁵ The authentic assessment experiences my students have served as a model for colleagues in other institutions and it is my continued SoTL work, which uses my classes as a lab for my research, that has facilitated this. For instance, my research into best practices using HIPs and community engaged learning, with my research on creating a signature pedagogy of public musicology, has resulted in every student in the program leaving as a published author of an international publication, in addition to a portfolio of public-facing work in a variety of media that enhances their resumes and prepares them for their future careers.

Selected Annotated Bibliography of SoTL Scholarship

I have indicated selected (but not all) published articles, books, and book chapters here; I have not included conference presentations, many of which were the first stages of the examples below.

***Universal Design for Learning in Music History Classes: A Teacher's Guide.* Routledge, 2026.**

This book is the first of its kind to consider issues related to accessibility and learning in music history. It presents research on the use of UDL generally and its applications to music history and music theory classes to not only improve student learning outcomes but to also understand how we can be more effective teachers in a discipline that is multi-sensory.

¹⁵ Stacy Hartman, "Columbus State Public Musicology Certificate: How A New Faculty Member Reimagined the Possibilities of Her Field by Launching the First Undergraduate Certificate Program in Public Musicology," American Council of Learned Societies - *Building Blocks of the Academy*, April 23, 2024, <https://www.acls.org/resources/columbus-state-public-musicology-certificate/>; Heather Hewett and Stacy M. Hartman, "Rejecting the Siege Mentality in Higher Education," *Los Angeles Review of Books*, November 24, 2024, <https://lareviewofbooks.org/article/rejecting-the-siege-mentality-in-higher-education/>.

“The Pedagogy of Public Musicology: Teaching Public Musicology and Turning the Public Realm into a Classroom.” In *The Oxford Handbook of Public Musicology*, edited by Reba Wissner (under contract with Oxford University Press, forthcoming 2026).

This chapter examines how we can effectively teach public musicology not just in individual courses but across and beyond an entire program and how our students can take that training and teach the public about music history by considering the world at large as a classroom. Therefore, the two driving research questions for this study will be: 1. What are the best practices in public musicology pedagogy to create an effective public musicology program that promotes student success? and 2. How can we use these best practices to more broadly integrate public musicology into the standard music history curriculum and promote student community outreach. Using existing pedagogical methods for incorporating public musicology into the existing framework of music history pedagogy.

“Using Universal Design for Learning in Score Reading and Music Listening.” *Journal of Music History Pedagogy* 15, no. 2 (2025).

This publication is an adaptation of a presentation at the American Musicological Society’s annual meeting in November 2024. It provides information for faculty for research- and praxis-informed best practices for a core aspect of music history and music theory classes: the combined action of score reading and music listening and how to make this process more accessible for students.

“Teaching the First-Generation College Student in the Music History Classroom: A Student to Professor Perspective.” In *Sound Pedagogy: Radical Care & Social Justice for Students in Music*. Edited by Colleen Renihan, John D. Spilker, and Trudi Wright, 198-210. University of Illinois Press, 2024.

This study considers how faculty can address first-generation college students’ unique needs in the music history classroom. I examine challenges specific to the music history classroom including confidence in performing, the learning curve to critically listen to music and analyze primary sources, and learning to understand music in a new way. I offer concrete suggestions and practices for addressing these needs, moving from what I would have needed as a first-generation college student in the music history classroom to what I as a faculty member do to aid these students in their success. I focus on the practices that I employ to mitigate the challenges that these students face to foster a compassionate learning environment.

“Using Generative AI in the Music History Classroom.” In *Teaching and Generative AI: Pedagogical Possibilities and Productive Tensions*. Edited by Beth Buyserie and Travis Thurston, 361-370. Utah State University, 2024.

This chapter examines two ways that music history and music appreciation faculty can incorporate artificial intelligence into the classroom: using historic figure chatbots to learn about information literacy and generative AI music to evaluate their knowledge of musical style. The study was informed by my experience using both in my music appreciation and music history classes and the resulting outcomes. The results showed that student engagement, understanding of course material, and skill facility increased as students used both types of AI tools.

“The UnEssay in the Music History Classroom.” *Teaching History: A Journal of Methods* 47, no. 1 (2022): 45-52.

This essay discusses use of the un-essay in music history classes including its design through Transparency in Learning and Teaching (TILT) and Universal Design for Learning (UDL). It provides details for how the un-essay is used in music history and core music classes and discusses outcomes and challenges that the un-essay has brought to these classes. Ultimately, the un-essay provides benefits for assessing in a writing- and performance-based discipline.

“The Music-Driven Syllabus: Using Music Notation and Content to Engage Students with the Syllabus.” *College Music Symposium* 62, no. 2 (2022).

This article was a study based on the graphic syllabus, but with the use of short melodies in musical notation coming from the melodies of pieces that the students studied that semester. These items were placed in the syllabus for a music history course for music majors to highlight important policies to improve students’ reading of the syllabus. The music-driven syllabus is an extension of the graphic syllabus that illustrated that students who were enrolled in courses with visual rather than text-based syllabi were more engaged and viewed the course and instructor more positively. In both semesters where I used the music-driven syllabus, I received zero emails about any of these policies.

“Using Public Musicology to Teach Digital Literacy in Music History Classes.” In *Teaching Digital Literacy: A Faculty Guide to Integrating Digital Skills with Disciplinary Content*. Edited by Lauren Hays and Jenna Kammer, 95-104. Sterling, VA: Stylus Press, 2021.

This chapter approaches the teaching of digital literacy in music history through public-facing work, known as public musicology. Digital public musicology products can take the form of blog posts, Wikipedia articles, formation of digital archives, digital engraving of music notation, and building of websites, and each of these can be associated with various levels on Bloom’s Taxonomy. Each of these products encourage students to build analysis and technology skills in tandem with course content. It will show how students can learn to use and evaluate digital sources to create a digital musicological product that adds to their digital footprint. The chapter also illustrates how such projects teach students to be literate in computer programs to build these products and evaluate digital sources and incorporate them into their own work.

Statement of Support from Dr. Susan Hrach, Director, CSU Faculty Center

Dr. Reba Wissner exemplifies transformative leadership in the Scholarship of Teaching and Learning (SoTL) through her pioneering work in public musicology. Her innovative program, recognized by the American Council of Learned Societies as a model of forward-thinking pedagogy, equips students with authentic, career-preparatory experiences that culminate in international publications and public-facing portfolios. This signature approach has earned national attention, including coverage in the *Los Angeles Review of Books*, and community acclaim through the Music Legend Award from Senator Ed Harbison and the Columbus Music and Entertainment Council. Beyond her programmatic impact, Dr. Wissner is a sought-after authority on Universal Design for Learning, AI integration, and authentic assessment, presenting

at major conferences and facilitating workshops worldwide. Her editorial leadership on pedagogy journals and elected roles in AMS and CMS committees underscore her influence in shaping the future of music education. Dr. Wissner's work sets a benchmark for SoTL excellence.

Condensed Curriculum Vitae: Reba A. Wissner, Ph.D.

EDUCATION

Degrees and Certificates

2020 Graduate Certificate, Instructional Design, University of Wisconsin – Stout
2019 Graduate Certificate, Higher Education Administration, Northeastern University
2012 Ph.D., Historical Musicology, Brandeis University
2008 M.F.A., Historical Musicology, Brandeis University
2005 B.A., *cum laude*, Music with Departmental Honors and Italian, Hunter College of the City University of New York

ACADEMIC APPOINTMENTS

August 2024-Present Associate Professor of Musicology, Schwob School of Music, Columbus State University (promoted early, tenured as of August 1, 2025)
August 2020-July 2024 Assistant Professor of Musicology, Schwob School of Music, Columbus State University

Selected Monographs

Under Contract *Universal Design for Learning in Music History Classes: A Teacher's Guide* (forthcoming 2026).

Selected Peer-Reviewed Journal Articles (2 additional SoTL articles)

In Press "Using Universal Design for Learning in Score Reading and Music Listening." *Journal of Music History Pedagogy* 15, no. 2 (2025).

2025 "The Value of Teaching the Public Arts: A View from Public Musicology." *Public Humanities* 1: 1-5.

2024 "Training College Music Students to be Digitally Literate: A Public Musicology Certificate in Action." *New Directions in Teaching and Learning*, 2024, no. 180, 7-16.

2024 Esther Morgan-Ellis and **Reba Wissner**, "Race, Gender, and Presentism in the Opera Studies Classroom." *Musica Docta* 14: 159-169.

2022 "The UnEssay in the Music History Classroom." *Teaching History: A Journal of Methods* 47, no. 1: 45-52.

2022 "The Music-Driven Syllabus: Using Music Notation and Content to Engage Students with the Syllabus." *College Music Symposium* 62, no. 2.

2021 "Tech Tools," Pandemic Lessons Roundtable, *Journal of Music History Pedagogy* 11, no. 1, 46-56 [54-55]: <https://bit.ly/3Fjf9od>

2020 "Make Students Feel Invested: New Pedagogical Methodologies in Music." *College Music Symposium* 60, no. 1: <https://bit.ly/3cf2TJ2>

Selected Peer-Reviewed Book Chapters

Accepted "Public Musicology through Problem-Based Learning in the Music History Classroom." In *Problem-Based Learning in Music Theory and History*. Edited by Maria Anne Purciello and Daniel Stevens (forthcoming, 2026).

Accepted “The Pedagogy of Public Musicology: Teaching Public Musicology and Turning the Public Realm into a Classroom.” In *The Oxford Handbook of Public Musicology*, edited by Reba Wissner (under contract with Oxford University Press, forthcoming 2026).

2024 “Using Generative AI in the Music History Classroom.” In *Teaching and Generative AI: Pedagogical Possibilities and Productive Tensions*. Edited by Beth Buyserie and Travis Thurston, 361-370. Utah State University.

2024 “Teaching the First-Generation College Student in the Music History Classroom: A Student to Professor Perspective.” In *Sound Pedagogy: Radical Care & Social Justice for Students in Music*. Edited by Colleen Renihan, John D. Spilker, and Trudi Wright, 198-210. University of Illinois Press.

2022 “Where’s the Professor? First-Day Active Learning for Navigating Students’ Perceptions of Young Professors.” In *Picture a Professor: Intersectional Teaching Strategies for Interrupting Bias about Faculty and Increasing Student Learning*. Edited by Jessamyn Neuhaus, 81-97. West Virginia University Press.

2022 “Active Images: Teaching Students Critical Thinking and Analysis Skills with Picture Postcards.” In *Innovative Approaches in Pedagogy for Higher Education Classrooms*. Edited by Patrick Blessinger and Enakshi Sengupta, 67-81. Bingley, United Kingdom: Emerald Group.

2021 “Using Public Musicology to Teach Digital Literacy in Music History Classes.” In *Teaching Digital Literacy: A Faculty Guide to Integrating Digital Skills with Disciplinary Content*. Edited by Lauren Hays and Jenna Kammer, 95-104. Sterling, VA: Stylus Press.

GRANTS, FELLOWSHIPS, SUBVENTIONS, AND HONORS

2025 Music Legend Award, Senator Ed Harbison (GA-15) and the Columbus Music and Entertainment Council

2025 Digital Ethnic Futures Consortium (DEFCon) Teaching Grant (for incorporating digital humanities pedagogy into the classroom).

2023, 2024 Finalist, Teaching Innovation Award, Columbus State University (CSU)

2023 Teach Access Grant (for incorporating accessibility pedagogy into the classroom)

2023 NAMM/College Music Society Faculty Fellowship

2022 Governor’s Teaching Fellow, Louise McBee Institute of Higher Education, UGA

2022 Scholarship of Teaching and Learning Award, CSU

2022 Finalist, American Musicological Society Teaching Award (for “Using Public Musicology to Teach Digital Literacy in Music History Classes”)

SELECTED CONFERENCE PRESENTATIONS, WORKSHOPS, INVITED PANELS (7 additional)

2025 “Incorporating Experiential Learning through Public (Ethno)Musicology,” Society of Ethnomusicology Annual Meeting, Atlanta, GA

2025 “The Power of Self-Disclosure: Teaching Music History with Invisible Disabilities,” Teaching Music History Conference, New York, NY

2024 “Understanding AI: Implications and Opportunities for Music Programs” (co-presented with Per Broman), National Association of Schools of Music Annual Meeting, Chicago, IL

2024 “Sound Pedagogy: Using Universal Design for Learning in Score Reading and Music Listening,” Joint Panel on Universal Design for Learning Sponsored by the Disability Study Group and Pedagogy Study Groups, American Musicological Society Annual Conference, Chicago, IL

2023 “Teaching Music History through Ephemera,” Joint Meeting of the American Musicological Society and Society for Music Theory, Denver, CO

2023 “Teaching Music Herstory: Women and Music through Ephemera,” Teaching Music History Conference, Virtual

2023 “Race, Gender, and Presentism in the Opera Studies Classroom” (co-presented with Esther Morgan-Ellis), International Musicological Society Pedagogy Study Group, Catania, Italy

2022 “Universal Design for Learning in Online Music Classes,” American Musicological Society Annual Conference, New Orleans, LA

2022 “The Music They Make, The Classes They Take: Connecting Performance and History in A Listener Resource Project,” Teaching Music History Conference, Kansas City, MO

2022 “Using World Rhythms to Teach Rhythmic Competency in Aural Skills Courses,” Pedagogy into Practice Conference, Michigan State University, East Lansing, MI

2022 Getting Started in SoTL panel, Teaching and Learning Enhancement Committee, CSU

Roundtable Panelist

2025 Panel Organizer and Panelist, “Musicology Pedagogy for the Future: Incorporating Experiential Learning through Public Musicology,” Joint Meeting of the American Musicological Society and Society for Music Theory, Minneapolis, MN

2024 Invited Panelist, “AI and Music/AI and Musicology: Teaching, Learning, Research, Ethics, and Generative AI,” American Musicological Society Annual Meeting, Chicago, IL

Selected Workshops Facilitated (32 additional pedagogy workshops facilitated)

2024 “Creating Effective Un-essay Assignments” (Co-facilitated with Jaqueline Antonovich, Catherine Denial, and Jessamyn Neuhaus), H-Net Teaching Conference, Virtual and at Organization of American Historians Conference, New Orleans, LA

2024 “Universal Design for Learning for Music,” Moravian University Workshop for Pre- and In-Service Teachers, Bethlehem, PA

2023 “Teaching Music Technology through Universal Design for Learning,” Berklee College of Music, Boston, MA

2023 “Writing an Engaging Syllabus,” New Faculty Orientation, Columbus State University

2023 “Integrating Public Scholarship into Courses: A Primer for All Disciplines,” American Association of Colleges and Universities General Education, Pedagogy, and Assessment Conference, Virtual

2022 “Universal Design for Learning Music History” (Co-facilitated with Louis Epstein and Nicole Hammond), American Musicological Society Annual Conference, New Orleans, LA

2022 “What is Ungrading? How to De-emphasize Grading to Increase Learning” (Co-facilitated with Jordan VanHemert), Columbus State University Honors College and Faculty Center for the Enhancement of Teaching and Learning

2022 “I Wonder If...Conducting SoTL Studies in Your Own Classes,” Teaching and Learning Enhancement Committee, Columbus State University

2022 “Problem-Based Learning in the Classroom,” UBT - University of Business and Technology, Jeddah, Saudi Arabia, Virtual

2021 “Teaching Students Historical Thinking and Analysis Skills with Picture Postcards,” Teaching History Conference, Virtual

SERVICE

Selected Editorial Boards

2024-2026	Editorial Board Member, <i>Journal of Music History Pedagogy</i>
2024-2027	Editorial Board Member, <i>Teaching History: A Journal of Methods</i>
2020-2023	Editorial Board Member, College Music Society <i>Symposium</i> (FORUMS Section—Pedagogy)