

MMED 603 Curriculum and Assessment/ Summer 2018

Instructor

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Required Texts/Materials Students must purchase the text prior to class and complete the pre-assignment.

The Curriculum Studies Reader, Fourth Edition

Editors: Flinders and Thornton

ISBN: 978-0-415-52075-1

Publisher: Routledge, Taylor and Francis Group

Program Objectives

Students completing graduate music education coursework through The University of the Arts...

- Understand the essential tenets of music education
- Understand the importance of standards-based education, quality design and assessment strategies, and foundational teaching methods
- Demonstrate an understanding and application of the four domains of professional practice through quality teaching and musicianship
- Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
- Utilize technology in diverse ways as a teacher and in support of student learning
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description

This course will focus on the study of current trends in curricula development, sound instructional practices, and authentic means of assessment. Students will gain an understanding of the components of standards-based curriculum development through several models of design. Experiences in analyzing and writing goal-oriented lesson and unit plans that tie to the intents and purposes of established school district curricula will be a primary focus. The timely and viable measurement and assessment of student learning, its connection to goal-driven curricula, and the various modes of embedded classroom assessment will be core components of this course. Finally, effective instructional practices will bridge the learning and planning for students of sound curriculum and assessment practices.

Student Learning Outcomes

1. Students will analyze and use various modes of curriculum and assessment.
2. Students will utilize and plan for sound instructional techniques.
3. Students will understand and utilize comprehensive standards-based curricula in their design of unit and lesson plans connected to curricula.
4. Students will demonstrate the use of timely and viable student feedback in unit and lesson design.
5. Students will understand and design various modes and styles of embedded classroom assessment that naturally support a curriculum.
6. Students will demonstrate that the fundamental and interrelated connections among goal-oriented curriculum, assessment design, and effective instructional delivery will provide success for learners in their musical education environments.

Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

	Basic	Average	Superior
Pre-assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.
During class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.
Final/Post-assignment	Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.

The [Grading Policy](#) can be found in the Course Catalogue.

Academic Integrity Policy

A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on [Academic Integrity](#) may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend *Introduction to Research and Documentation* available on the University Libraries website.

Absences

Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Technology

[Policies on Technology](#) may be found in the Course Catalogue.

Class Format

All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline. Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

PRE-ASSIGNMENT:

*Read the following chapters in **class textbook** *The Curriculum Studies Reader*. Use the reading organizer to organize your thoughts and record your opinions regarding the text. The organizer will be used and referenced throughout the week, and also included as an assessment completion component of the course. **Please bring your completed reading organizer to class each day (either in print or be able to reference an electronic version).**

- Chapter 5, G.S. Counts – “Dare the School Build a New Social Order?”
- Introduction to Part Two (pp. 55-58)
- Chapter 24, E. Eisner – “What Does It Mean to Say a School Is Doing Well?”
- Chapter 26, E. Chan – “Teacher Experiences of Culture in the Curriculum”

COURSE OUTLINE

Overview of course syllabus and assignments:

Day 1:

Getting started!

Welcome and Introductions
Student Needs Assessment

Textbook

Partners in Effective Teaching

Curriculum = Writing goal-oriented curricula/units/lesson plans

Instruction = Effective Teaching and Instructional Strategies

Assessment - Design elements of assessment; creating valid and reliable assessments

Course Essential Questions (EQs), Dropbox Tour

Review of course syllabus, final project

*Personal philosophy of music education and goals and beliefs – Take 1
(Samples of Philosophies, Goals and Beliefs in Dropbox)

Current Education Trends and Issues Affecting Music Education

Historical look via Pre-Assignment Discussion

Overview of topical issues

*In-class *group* reading assignments (use reading organizer for notes, reporting)

- Siebert – “21st Century Skills and the Common Core State Standards” (in Dropbox)
- Chapter 23, Siskin – “Outside the Core: Accountability in Tested and Untested Subjects” (in *The Curriculum Studies Reader*)
- Kansas Review article, Siebert – “Music Teacher Evaluation and Student Achievement” and MEJ article, Shuler – “Music Education for Life: Part 2 – Instructional Improvement and Teacher Evaluation” (in Dropbox)
- Federal ESSA legislation
<http://www.nafme.org/wp-content/files/2015/11/ESSA-In-Plain-EnglishFINAL-2-2016.pdf> ,
<http://www.ed.gov/essa>

*Jigsaw Activity – each group use source readings (above) to present on:

- Partnership for 21st Century Learning and 21st Century Skills
 - 21st Century Skills Arts Map (Siebert)
- Common Core State Standards
- Teacher Evaluation
- ESSA Legislation

Maud Hickey blog post, “What a Well-Rounded Education Should Mean...” (in Dropbox)

Sir Ken Robinson – “How Schools Kill Creativity”

*Outside-of-class reading assignment (due Day 2)

- Conway – “Defining Musicianship-Focused Curriculum and Assessment” (in Dropbox)
- Chapter 10, E. Eisner – “Educational Objectives – Help or Hindrance?” (in *Curriculum Studies Reader*)
- Sokolowski chapters, “Bloom’s Taxonomy” and “Understanding by Design” (in Dropbox)
- Notes in reading organizer

Day 2:

EQ #1 – What Do We Want Students to Learn? (CURRICULUM)

McFerrin – “Power of the Pentatonic” TED Talk

Debrief/discussion of overnight reading assignment

Individual States’ Standards (representative of class enrollment)

National Core Music Standards presentation

- Dig deeper into NCMS, by content area
- Sample NCMS lessons, videos

Curriculum presentation, activities

- *Understanding by Design* Curriculum Framework
- “Understanding” Understanding (activity)
- Discuss/reinforce Bloom’s Taxonomy and UbD synthesis (Sokolowski visual chart)
- KUD activity
- Articulation – Skills and Knowledge, Scope and Sequence
- Doing – how to write Big Ideas, Essential Questions and Enduring Understandings
- Writing at the Unit and Lesson Planning Levels

Curriculum Mapping

HH Jacobs – what IS curriculum mapping? (sample music document)

Heidi Hayes Jacobs TED Talk (Active listening, note big ideas and key words, personal opinion)

Design implications for final project

*Outside-of-class reading assignment *The Curriculum Studies Reader* (due Day 3)

- Chapter 32, Noddings – “Curriculum for the 21st Century” (in *Curriculum studies Reader*)

Day 3:

EQ #2 – What Must We Do to Ensure That They Learn It? (INSTRUCTION)

Discussion – what makes a great teacher? Who influenced YOU?

Professional Practice: Comparison of “Big 4” Domain-Based Models

Danielson: 4 Domains of Professional Practice

Introduction and “visual report out” of BIG IDEAS

*In-Class assignment, in groups:

- synthesize essential information on Danielson Domains I-IV (one domain per group)
- construct *music* examples for Danielson components in your group’s domain
- report out, class discussion

NAfME *Teacher Evaluation Workbook* examples of Danielson in music

In-Class activity (same domain groups)

- compare personal music examples to those provided in NAFME resource
- “ahas” to share out

Marzano: Effective Teaching Strategies Overview

High Yield Strategies (handout)

Discussion – music connections to Best Practice and Danielson Domains

Activity – music lesson idea per strategy

EQ #3 – How Will We Know When They’ve Learned It? (ASSESSMENT)

Noddings chapter discussion – what’s the connection to EQ #2?

Revisit: Siskin, chapter 23 (*Curriculum Studies Reader*)

Types and Uses of Assessment that identify KUD – Formative and Summative

Connections to EQ #2, EQ #1 and UbD

Growth vs. Achievement measures

Performance Assessment types

- Rubric
- Rating scale

Self- and Peer-Assessment

Activity - design a 4-level multi-dimensioned rubric

Day 4

EQ #3 Continued

Hickey article – “Assessing Creativity: An Oxymoron?”

Class exploration – Model Cornerstone Assessments (National Core Music Standards) at

<https://nafme.org/my-classroom/standards/mcas/>

*Personal philosophy/goals and beliefs of music education – Take 2

Begin work on individual *Final Projects

Day 5

Work and Presentation Time

Complete final projects, conference as needed

Presentation of projects to class

Complete self-assessment rubric

***Final Project** – Design a unit of study with two (2) sample lesson plans for your teaching area.

Parameters for the project:

- Use state or National Core Music Standards as the basis for curriculum planning
- Use the UbD curriculum framework for your work, with EUs and EQs
- Include instructional materials (lesson book, repertoire, etc.)
- Include attention to knowledge, skills, and understanding
- Design authentic formative and summative assessments to administer

***Completion of these assignments will be included in determining final course grade**

Disability Services

Any student eligible for and requesting academic accommodations due to a disability should provide an Accommodation Form from Disability Services within the first two weeks of the semester.

Academic Integrity Policy

A primary tenet of this course is to prepare students for future professional responsibilities as teachers. The timely arrival to class as well as the weekly preparation of readings and completion of projects is essential. Throughout this course, students will gain an awareness of the four domains of professional responsibility for certified teachers as outlined by the Pennsylvania Dept. of Education: planning and preparation, classroom environment, instructional delivery, and professionalism. The awareness, modeling, and incorporation of these components are paramount to the academic integrity of this course. The application of these domains in our course will positively impact student growth and prepare future teachers for success in the classroom, school, district, and state in which they teach.

Violations of academic integrity are considered to be acts of academic dishonesty and include (but are not limited to) cheating, plagiarizing, fabrication, denying others access to information or material, and facilitating academic dishonesty, and are subject to disciplinary action. University policy on Academic Integrity may be found in the UArts catalog. If students are not clear about what constitutes plagiarism, please review A Guide to Research and Documentation; available on the University Libraries website.

Notice of Nondiscrimination

The University expressly prohibits any form of discrimination and harassment on the basis of race, color, national origin, religion, sex, gender, sexual orientation, gender identity, age, mental or physical disability, veteran status, or any other protected classification in accordance with Federal, state, and local non-discrimination and equal opportunity laws. If you have encountered any such form of harassment or discrimination, we encourage you to report this to the Title IX Coordinator and Diversity Administrator, Lexi Morrison, at lmorrison@uarts.edu.

Sexual violence, sexual harassment, intimate partner/dating violence, and other forms of sexual misconduct are considered forms of sex-based discrimination and are prohibited by University policy and by law. We encourage students to report any incidents of sexual misconduct by contacting the Title IX Coordinator at titleix@uarts.edu. For more information about options and resources available to those who may have been impacted by sexual misconduct, please visit www.uarts.edu/titleix.

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