MMED729/PMED729 Blended Learning in Music Education
Summer 2015

Instructor
• Dr. Scott Watson
• Contact Phone: 610-737-6090
• email @ uarts.edu watsons@parklandsd.org

Required Texts/Materials

COURSE TEXT:

*This text is to be purchased by students prior to the start of this course and is available at many online bookstores and websites.

COURSE WEBSITE: watsonmusic.wikispaces.com/BLENDED+LEARNING

PRE-ASSIGNMENT:
Please use the following link to access the pre-course assignment for this course:
Blended Learning in Music Education PRE-COURSE:
http://watsonmusic.wikispaces.com/BLiME+PRE-COURSE

Program Objectives
Students completing graduate music education coursework through The University of the Arts...
• 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
Blended Learning is an integrated, 21st-century approach that aims to personalize learning by exploiting recent technological trends (i.e. accessibility of the Internet, Web 2.0, mobile devices, etc.). It is often associated with the ‘flipped classroom,’ project-based learning, constructivism, and technology-rich creative activities. Utilizing online and digital resources (screencasts, podcasts, instructional videos, eBooks, learning modules, etc.) often creates space during class meetings for 1-to-1 or small group coaching by the teacher and for student collaboration. For these reasons, teachers using a blended learning approach find students more engaged and motivated. Students will understand the tenets of blended learning and how to apply this educational model to their current music education teaching responsibilities. They will understand how to select and employ appropriate educational resources through technology to advance student learning, and gain knowledge in how to effectively plan, design and implement quality instructional strategies in the music education classroom through the blended learning model.

Student Learning Outcomes
At the conclusion of this graduate music education course, students will:
- Understand the tenets of blended learning and how it can be utilized in music education to effectively support student musical growth and achievement
- Plan and design for blended learning opportunities that connect to curricular content in age and developmentally appropriate means
- Select and apply appropriate educational resources through technology to advance student learning in music education utilizing the blended learning model

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.

*Please note that pre-assignment and final/post assignments should be included in the course outline at the end of this syllabus.*

<table>
<thead>
<tr>
<th>Basic</th>
<th>Average</th>
<th>Superior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-assignment</td>
<td>Provides basic/unsatisfactory content and concepts in preparation for this course.</td>
<td>Accurately identifies content and concepts relevant to this course.</td>
</tr>
<tr>
<td>During class formative assessments</td>
<td>Fails to actively engage in course content, application, and engagement of daily coursework.</td>
<td>Engages actively in course content and application of concepts in daily coursework.</td>
</tr>
<tr>
<td>Final/Post-assignment</td>
<td>Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.</td>
<td>Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.</td>
</tr>
</tbody>
</table>

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.

Educational Accessibility

Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at 215-717-6616 or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

Course Outline

*All syllabus are subject to change.*

A. INTRODUCTION

2. Factors Leading to Blended Learning (What problems does it solve? What are potential pitfalls? What infrastructure must be in place for successful BL? Who are it's cheerleaders?)
3. Your encounters with BL: What are you seeing in your sphere, both small and large?
4. During this course you'll have the opportunity to preview and use many web-based apps. A limited number of these you'll be required to use. If you haven't done so already, take time to create free user accounts at the websites for these web tools: [CLICK HERE].

B. BLENDED LEARNING IN MUSIC

1. Which courses/levels lend themselves most to BL? Can aspects of BL add value elsewhere?
2. Pedagogy: [FOUR DIFFERENT Blended Learning Models (Khan Academy)]:
   - **Flipped Classroom Model**: Online Instruction at Home; Practice and Projects in School.
   - **Station Rotation Model**: Teacher led activities, Collaborative-Independent Stations, Online Instruction.
   - **Lab Rotation**: Alternates classroom instruction and self-directed learning in a learning lab.
   - **Flex Model**: Like Station Rotation but instead of groups moving together between stations, individuals work through a "playlist" of activities. EX: [Music Theory 2 Chapter 6, with "Task List."]

   Importance/Value of "Coaching": Both "sage on the stage" (public coaching" and "guide on the side" (one-on-one or small group coaching).
3. Pedagogy: "Five Interactions of a Robust Blended Learning Model," by Thomas Stanley (Te@chThought, 4/27/2013)

C. IMPLEMENTATION

1. "Infrastructure" - List/discuss components of BL approach at work in each example course/unit/project shared above. What technology is required? What other factors (classroom environment, district resources, home resources, etc.) make BL work in these scenarios? Which does your district currently have in place? What are ways to move toward adopting/acquiring these?
   - Building and Classroom Computer Labs
   - Laptop Carts, iPad Carts, etc.
   - Bring Your Own Device (BYOD) Policy
   - Open Campus WiFi
• Web 2.0 Apps (Free and Paid)
• Online Learning and/or Grading System (Blackboard, Moodle, Pentamation, etc.)
• Student At-Home Technology (laptop, tablet, Broadband Internet, etc.)
• See BLIME Content Creation Tool Links
  2. Content - Premium vs. Teacher-Developed...
  • What published, commercial material is available for music courses (i.e. Khan Academy)? What is the cost?
  • Preview the "ready-to-go" content listed on this wiki. Then pair up and search for some new, quality content to add to our list.
  • Why might music teachers develop their own course content? What is entailed?
  • Quality Design Template (uses Schlechty's 10 design quality categories of his WOW, or "Work on the Work" approach)
  • Eight Principles for Unlocking Student Creativity (from Using Technology to Unlock Musical Creativity by Scott Watson)

3. Intellectual Property Issues
• Who owns the lessons? Can you use protected material in online lessons?
• The TEACH Act

4. Integration - Blended Learning involves a synthesis of learning/teaching approaches:
• Flipped Classroom (facilitated by Web 2.0)
• Student-Centered (Teacher Coaching)
• Self-Paced, Independent Learning
• Project-Based Learning
• Constructivist Approach
• Creativity
• Collaboration

5. Factors that Facilitate the Success of Blended Learning
• Staff Professional Development and Training
• Using Ubiquitous Tools - Balance/Tension: Finding many "best" tools vs. a limited number of "good" tools.
• School District Demographics
• Balanced/Measured Approach for Each District/Department/Level (i.e. Phase or Plunge?)
• Sustaining vs. Disruptive Innovation - video featuring Lennie Hay (Schlechty Center), based on Christiansen idea.
• Discuss applications of article: "Four Criteria for Evaluating Blended Learning Tools," by Eileen Shihadeh.
• Any others of which you can think?

D. WEB 2.0 - "The Cloud"
• What is Web 2.0 and what are "web apps"?
• List some helpful "general education" web apps.
• List some helpful "music" and "music education" web apps.
• Discuss, preview, explore apps on the web links page.

E. FLIPPED CLASSROOM
• Why and how would one "flip" his/her classroom?
• Discuss it's role in Blended Learning.
• What are some fears, misconceptions, and even pitfalls of using a "flipped" approach?

F. CONSTRUCTIVISM
• What are the main features of a "Constructivist" approach to education?
Why might this approach impact a blended learning environment?

Example(s) - PHS Music Production PSA ("Hand Washing Song/Video")

Resource: Teaching for Musical Understanding (Jackie Wiggins)

Resource: Introduction to Inquiry-Based Learning (good explanation and videos)

After perusing the Intro to Inquiry... link above, and watching at least one video, brainstorm with a partner a list of some "real-world" problems/questions about sound/music that might be approached in a constructivist/inquiry-based way?

G. PROJECT-BASED LEARNING

What is Project Based Learning? Video: What is PBL?, by Jeff Robin (High Tech High)

What are its (three) main components?

Example(s) - PHS AP Music Theory Operetta ("The Digestive System"); PHS Music Production Holiday CD ("Parkland: A Season for Giving")

Resource: An Ethic of Excellence (Ron Berger)

Project based on Google's "20% Time" model (Ann Witherspoon, Frank Seale MS, Midlothian ISD, Texas)

H. CREATIVE, TECHNOLOGY-INFUSED MUSIC LEARNING ACTIVITIES

Where we've been and the New Music Standards.

21st-century Learning: Creativity, Collaboration, Technology

Further Rationale: Thomas Friedman, Ken Robinson, Daniel Pink, Steve Jobs, Ed Catmull

Example(s) - Fogelsville Elementary School Bully Rap; PSD Elementary Band/Strings Camp Pedal Point Duet.

Resource: Using Technology to Unlock Musical Understanding (Scott Watson)

I. ASSESSMENT

What are some implications for "formative" and "summative" assessment with blended learning and its related learning approaches?

Can these online/distance assessments be as "authentic" as ones delivered face-to-face (i.e. timed test on Moodle or eLearning, SmartMusic performance, video performance, shared Google doc, etc.). Discuss the advantage of using creative music projects (worked on in and out of class) to evaluate a student's understanding in a blended learning environment.

What tech tools can be used to create and deliver assessment instruments (quizzes/tests, rubrics, forms, task lists, etc.) in a blended learning environment?

How might the new Music Standards and Teacher Evaluation System SLO (student learning outcome) impact these assessments?

Converting a Finale file to SmartMusic for assessment.

J. BLENDED LEARNING REVIEW - Play this Jeopardy-style review game to see what you remember.