MMED603 Curriculum and Assessment/ Summer 2020 - Online

Instructor

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Course Meetings Dates: June 15 - July 3

Synchronous Meeting Times: Mondays, 9—11:30 a.m.; Thursdays, 1–3:30 p.m.

Required Texts/Materials
The Curriculum Studies Reader, Fifth Edition
Editors: Flinders and Thornton
ISBN: 978-1-138-12146-1
Publisher: Routledge, Taylor and Francis Group

PRE-ASSIGNMENT:
*Read the following chapters in the class textbook The Curriculum Studies Reader. Use the Reading Organizer (separate form) to organize your thoughts and record your opinions regarding the text. We will discuss your findings in our first online class.

- 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”

The organizer will be used and referenced throughout the week, and also included as an assessment completion component of the course. Please keep your reading organizer updated for discussions and completed as part of the course assignments to be turned in and graded at the end of the course.

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 and platforms 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 assignments, and (3) in the completion of the final assignment/post-assignment.

<table>
<thead>
<tr>
<th></th>
<th>Basic</th>
<th>Average</th>
<th>Superior</th>
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<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>
<td>Demonstrates a deep understanding and preparation of content and concepts relevant to this course.</td>
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<td>During class and submitted 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>
<td>Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.</td>
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<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>
<td>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.</td>
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The Grading Policy can be found in the Course Catalogue.

Absences
Due to the hybrid and asynchronous nature of this online course, any absence from synchronous classes will need to be requested and approved in advance. Students who miss class/group discussions will be held accountable through additional assignments to be completed outside of course hours.

Technology
Policies on Technology may be found in the Course Catalogue.

Class Format
There will be six (6) synchronous full class meetings (see schedule below) over the three-week duration of the course, as well as a few small group meetings to be scheduled among those group members (to be assigned). Students are responsible for preparation of materials, 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. Because this is an online course offering, students will need to schedule their personal work and assignment completion to support the goals of this class. The instructor is available for individual meetings as well.

**Class Meeting Dates and Times:** This course is scheduled over three weeks (June 15 - July 3, 2020) and has six synchronous meeting dates (June 15, 18, 22, 25, 29, July 3). Monday classes are from 9:00-11:30 AM, Thursday classes from 1:00-3:30 PM.

Course Outline *All syllabus items are subject to change.*

PRE-ASSIGNMENT:

*Read the following chapters in the class textbook* The Curriculum Studies Reader. Use the Reading Organizer (separate form) to organize your thoughts and record your opinions regarding the text. We will discuss your findings in our first online class.

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OUTLINE
Overview of course syllabus and assignments:

**Week One -- Days 1 and 2 (6/15 and 6/18):**

*Day 1 - Getting started!*

- Welcome and Introductions
- Course Organization as 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), Google Drive Tour
- Review of course syllabus, final project

Current Education Trends and Issues Affecting Music Education
- Historical look via Pre-Assignment Class Discussion

Sir Ken Robinson – “How Schools Kill Creativity”

*Personal philosophy of music education and goals and beliefs – Take 1 (due 6/18, emailed to Dr. Siebert)*
  (Samples of Philosophies, Goals and Beliefs in Google folder)

*Assignment for Student Work Groups (due 6/18 in class)*

- Overview of topical issues
  * Group reading assignments (use reading organizer for notes, reporting)
    - Group #1: Siebert – “21st Century Skills and the Common Core State Standards” (in Day 1 Google folder); Chapter 23, Siskin – “Outside the Core: Accountability in Tested and Untested Subjects” (in *The Curriculum Studies Reader*)
    - Group #2: Omasta, Graham, Milling, Murray, Jensen, Siebert - “Social Emotional Learning and the National Core Arts Standards” (in Day 1 Google folder)
    - Group #4: Federal ESSA legislation [https://nafme.org/advocacy/essa/]; Maud Hickey blog post, “What a Well-Rounded Education Should Mean...” (in Day 1 Google folder)

*Jigsaw Activity – each group meet online, outside of class time, and use source readings (above) to plan a presentation on the following topics. Please include applications to the current teaching situation and potential settings.*

- Group #1: Common Core State Standards and their Effect on Music Programs
Day 2 - group presentations on current topics

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

McFerrin – “Power of the Pentatonic” TED Talk

Curriculum presentation, activities

- KUD activity
- *Understanding by Design* Curriculum Framework (lecture)
- “Understanding” Understanding - student contributions
- Discuss/reinforce Bloom’s Taxonomy and UbD synthesis (Sokolowski visual chart)
- 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)

Design implications for Final Project

*Outside-of-class reading assignment (due Day 3, 6/22)

- Conway – “Defining Musicianship-Focused Curriculum and Assessment” (“Notes to Defining Music Chapter” in Google Day 1 folder)
- Chapter 10, E. Eisner – “Educational Objectives – Help or Hindrance?” (in *Curriculum Studies Reader*)
- Notes in reading organizer, to be used in discussion

Be prepared to discuss your state’s music standards on 6/22

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Week Two - Days 3 and 4 (6/22 and 6/25):

Day 3

EQ #1 – What Do We Want Students to Learn? (continued)
Additional discussions on UbD, as needed
Debrief/discussion of overnight reading assignment
Individual States' Standards (representative of class enrollment) - what are they?
National Core Music Standards presentation (lecture)
  ● Dig deeper into NCMS, by content area
  ● Sample NCMS lessons, videos (in Google folder)

What do these mean for us in 2020?
Ideas for final project (combining Standards and UbD format) - begin planning
*Outside-of-class reading assignment *The Curriculum Studies Reader (due Day 3)
  ● Chapter 32, Noddings – “Curriculum for the 21st Century” (in *Curriculum Studies Reader*)
  ● “Preview” EQ #2 Google folder
  ● Consider your personal influencers - who and how

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**Day 4:**

**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
*Assignment for Student Work Groups (during class time):
  ● 4 work groups, meet online to discussed and 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 in class, 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

*Assignment -preview Google folder #Q #3 and read Wesolowski, “Documenting Student Learning in Music Performance;” Shuler, “Music Education for Life;” Pellegrino, Music Educators Journal (Google folder, EQ #3)

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**Week Three - Days 5 and 6 (6/29 and 7/2):**
Day 5

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 Knowledge and Skills - 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
Hickey article – “Assessing Creativity: An Oxymoron?” in EQ #3 Google folder
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 (submit with final project)
Begin work on individual *Final Projects

Day 6
Work and Presentation Time
Complete final projects, conference individually as needed
Presentation of projects to class: describe the most meaningful learning that contributed to your unit
Complete self-assessment reflection rubric (in Day 1 Google folder)

*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 (use form)
  ● Include instructional materials (lesson book, repertoire, etc.)
  ● Include attention to knowledge, skills, understanding, and transfer
  ● Design authentic formative and summative assessments to administer, what evidence to gather

*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.

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