Description:
This 3-credit course provides a broad foundation in music learning theory and aspects of assessment as it is applied in the K-12 music classroom, including student assessment, teacher assessment and program assessment.

Required Text:

Electronic Resources
http://www.music.miami.edu/research/Templates/
http://www.music.miami.edu/Asmus/measures.html

National Standards and 21st Century Skills

Florida Sunshine State Standards:

Orange County Curriculum/Standards
https://www.ocps.net/cs/services/cs/currareas/fa/Pages/default.aspx

Course Objectives:
The student will:
• Develop a basic understanding of selected general and music learning theories.
• Develop a basic understanding of best practices in assessment as they are applied in a music setting.
• Become familiar with the national, state, and local standards for music education and their importance in developing objectives and assessments.
• Develop an understanding of authentic and alternative assessment through study and practical application.
• Develop strategies for scoring and keeping track of assessment data as it is gathered in the classroom.
• Create an assessment framework that is practical and appropriate
• Develop an understanding of common strategies used for teacher and program assessment.
Accommodations for the differently-abled (alternate testing opportunities, support for signers, etc.)

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Academic integrity

UCF is committed to promoting a culture of academic integrity where faculty and students work together to meet our personal, professional, and social responsibilities. A degree from UCF is only valuable to the extent it reflects valid assessments of student learning. Misrepresenting your learning on tests, projects, reports, or papers invalidates your grades and tarnishes the credibility of UCF. While collaboration is encouraged in the learning and studying process, you should assume that all tests, quizzes, etc. require your individual effort unless explicitly directed otherwise. Unauthorized collaboration, whether voluntary or not, is cheating. Unauthorized use of materials during a text, quiz, or other assessment is cheating. Regarding papers and projects, one of the core fluencies that students need to demonstrate is the ability to discern information that is common to the public from the intellectual property of individuals. Use of protected ideas, processes, or language without attribution or proper citation is plagiarism. Cheating, dishonesty, or plagiarism is grounds for grade reduction or failure in this course. Please review the behavior standards at:
http://www.goldenrule.sdes.ucf.edu/11_behavior.html

The UCF Creed

Integrity  I will practice and defend academic and personal honesty.
Scholarship I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
Community  I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
Creativity  I will use my talents to enrich the human experience.
Excellence  I will strive toward the highest standards of performance in any endeavor I undertake.

Attendance, Punctuality, and Participation

Students are expected to attend all classes. Your presence at each class enriches our collective learning experience. Each/any absence will result in a final semester participation grade being lowered by twenty-five to fifty points. Three tardies equal one absence. In cases where extended absences may be required (severe injury, grave emergencies, or death in immediate family), please contact me so that we can make arrangements.

Our class is an open invitation to think and dialogue with others on topics of importance to music educators. Arrive to class prepared and willing to contribute your ideas and opinions to the discussion. Twenty-five percent of your course grade is determined by your participation. This includes small and large group discussion, the teaching of your learning-theory lesson, the preparation of reading assignments, and in-class assignments.
Grading
Graded tests and materials in this course will be returned individually only by request. You can access your scores at any time using the Grade Book function of Webcourses.

Class Participation 25%
Summative Assessment Portfolio Project 25%
Learning Theory Paper and Presentation 20%
Learning Theory Exam 10%
Final Exam 20%
*Guidelines/rubrics for written assignments will be provided in class.*

Scale Interpretation
90-100 A Excellent, exceeds average understanding as evidenced in course work and goes well beyond the basics.
80-89 B Above average, fully meets average understanding as evidenced in course work and fully understands the basics and can deal with concepts somewhat beyond that level.
70-79 C Average, meets minimum expectations and satisfies course requirements
60-69 D Below average, meets many minimum expectations and satisfies all or most course requirements.
0-59 F Fails to meet minimum expectations in understanding and course work as evidenced by performance and submission of graded elements.

Electronic Devices
You are responsible for your own learning, but you also contribute to the learning experiences of those around you. Please be considerate of others. Any use of computers, cellphones, electronic tablets, or other digital devices during class should support our course objectives. If you are unsure what this means, please contact me.

Assignments
All assignments are due on the assigned date. Assignments received later than the due date will be dropped by one letter grade for each day the assignment is late. Assignments more than one week late will not be accepted. All written assignments should be typed (word processed). Please include your name at the top of each page of any written assignment.

Writing Center
All students can benefit from talking with engaged, interested readers about their writing. UCF students are eligible for assistance at the UCF Writing Center located in room 105 of Colbourn Hall with trained peer consultants who can help students improve their writing and gain additional writing skills. For more information, visit:

Note: Contents of syllabus (e.g., dates, assignments, grading) are subject to change during the semester. It is the student’s responsibility to monitor syllabus changes and download all course materials on the Music Department website (www.music.ucf.edu)
## Course Outline

### Week 1
Aug. 23  Foundations for Assessment in General Music – Brophy (B) Ch.1  
- Personal Philosophy – what, when, why, how?  
- Why assess?  
- Primary purpose of assessment  
- Constructivism and objectivist-based assessments  
- Assessment, measurement, evaluation, reflection  
- Authentic assessment  
- Alternative Assessment  
- Assessment response modes: CPR (3 artistic processes)  

*For next class:*  
*Review:* Brophy, *Chapter 1*  
*Read:* Brophy, *Chapter 2*

### Week 2
Aug. 30  Developing and Managing Assessment Tasks – B. Ch.2  
- Assessment Environment  
- Validity and reliability  
- Assessing process and product  
- Assessment and children with special needs  
- Data Collection (grade books, seating charts, electronic devices)  
- Rubric Development  
- Single and Multiple Criteria Scoring Guides  
- Bi-level and Multilevel responses (rubrics)  
- Analytic and holistic rubrics  
  
- Assessment: Design 3 rubrics (bi-level, 3-level, 5-level) and holistic for extra credit  
  [Due 10/18/2012]  
  *Read:* Brophy, *Chapter 3*

### Week 3
Sept. 6  Assessing Performance – B. Ch. 3  
- National, local and state standards (syllabus links)  
- Benchmarks; Grade-level expectations (syllabus links)  
- Designing Multiple-response (choice) tests  
- Components for Performance Assessment  
- Assessment Models and Techniques  
- Fundamental Aural Discriminations  
- Technical Musical Skill Development/Singing Voice Development  
- Keeping Track of Student Progress  
  
- Assignment: Design a 10 item multiple-choice (response) test and a sample progress report for a middle school music class.  
  [Due 10/25/2012]  
  *Read:* Brophy, *Chapter 4*

### Week 4
Sept. 13  Assessing Creating – B. Ch 4  
- Measures of General Music Creativity  
- Webster’s Test  
- Determining What is Important to Assess  
- Assessing Compositions  
- Improvisation for Assessment  
- Assessing Arrangements  
  
- Application *in class:* Assessment Practice (p.214)  
  *Read:* Brophy, *Chapter 5*
### Week 5

**Sept. 20**  
**Assessing Responding and Critical Thinking** - B. Ch 5  
- Bloom’s Revised Taxonomy  
- Trilaterial Model – Metacognition, Procedural Application, Reflection  
- Bean’s Critical Thinking Skills in the Arts (be able describe specific examples for each of the 11 critical thinking prompts)  
- Three Artistic Processes (Holcomb) that promote independence  
- Assessing Writing (like a research report)  
- Using a Concept Map  
- Arts Propel (Video and book in M116)  

**Application:**  
- Design one music activity for each level of Bloom’s Taxonomy.  
- Design and describe a critical thinking activity.  
- Describe an assessment for critical thinking.  

Read: Brophy, Chapter 6  

**Week 6**  

**Sept. 27**  
**Authentic Assessment** – B. Ch. 6  
- Portfolios – content, organization, planning  
- Profiles: Reporting Progress to Parents  
- Self-assessment Progress Report  
- Surveys  
- Grading  

**Application:**  
- Assessment Practice p. 370  
- Design a 10-questions survey ( surveymonkey.com), implement it, and analyze and report the data.  

Read: Brophy, Chapter 7  

**Week 7**  

**Oct. 4**  
**NO CLASS/Football game**

**Week 8**  

**Oct. 11**  
**Implementing a Total Assessment Program** – B. Ch. 7  
- Administering Assessment Tasks  
- Piloting  
- Benchmarking

**Week 9**  

**Oct. 18**  
**Assessing in the Studio** – (no reading assignment)

**Week 10**  

**Oct. 25**  
**General Learning Theories**  
- Cognitive Flexibility and Constructivism (B. Ch.1)  
- Piaget Stages of Theory (B. Ch.2)  
- Bruner’s Three Modes  
- Behavioral Psychology (Skinner’s Operant Conditioning)  
- Constructivism  
- Gagnés Eight Steps  

**Application:**  
- Be able to describe each theory and level as it could be applied in a music setting.  

Read: Learning Theories Test 11/15/2012  

**Week 11**  

**Nov. 1**  
**Music Learning Theories**  
- Contemporary Views of Musical Cognitive Development (B. Ch. 2)
Howard Gardner and Multiple Intelligence Theory
Serafine – Temporal and Non-temporal Cognitive Processes
Davidson – Songsinging
Musical Creativity
Swanwick and Tillman – Four Levels (B. Ch. 4)
Music Learning Theory – by Edwin Gordon
Tests
AMMA
Music Aptitude Profile (B. Ch. 2)

<table>
<thead>
<tr>
<th>Week 12</th>
<th>Nov. 8</th>
<th><strong>Learning Theory projects (paper and brief presentation)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 12</td>
<td>Nov. 15</td>
<td><strong>Learning Theory Test</strong></td>
</tr>
</tbody>
</table>
| Week 12 | Nov. 22 | Florida Music Assessment Project
Teacher Assessment
Forms
Portfolios |
| Week 12 | Nov. 29 | Program Assessment
**Report SurveyMonkey results (paper and brief presentation)**
Portfolio Due
Review for Final Exam |
| Week 16 | Dec. 6 | **4:00-6:50 p.m.; Final Exam** |
APPENDIX

Portfolio Assignment

Create an electronic portfolio that demonstrates your understanding of assessing K-12 students in a music class. Submit 1) artifacts and assessments you created, 2) resources and 3) explanatory text as needed. [Due 12/1/2011]

Sections

1. Assessment Philosophy and Beliefs
   a. Rationale
   b. Grading
   c. Purpose
   d. Process and product,
   e. Assessment environment
   f. Individual differences (including assessing students with special needs)

2. Assessing Knowledge
   a. Example of music knowledge (show linkage to standards) with appropriate essays questions and multiple-choice tests for students in grades 4, 8, and 12.

3. Assessing Attitudes and Values
   a. Example of surveys and essay questions appropriate for grade 4, 8 and 12
   b. Include sample survey (using Surveymonkey.com) and interpretation of results

4. Assessing Performing Skills
   a. Example of performance related skills (show linkage to standards) with appropriate rubrics for assessing a fourth grader singing a solo; an eighth grade student performing an instrumental solo; and a senior sight-reading a vocal or instrumental solo.

5. Assessing Creating Skills
   a. Example of composition skills (show linkage to standards) with appropriate rubrics for assessing a composition assignment for students in grades, 4, 8, and 12.

6. Assessing Responding/Critical Thinking
   a. Example of 21st century skills as they are applied in a music setting and appropriate assessment tools for grades 4, 8, and 12.

7. Managing Assessment
   a. Examples and descriptions of how to record student achievement
   b. Example of progress reports for grade 4, and 12,
   c. Assessment resources (websites, tools, books, etc.)

8. Assessing Musical Aptitude
   a. Examples of published tests with description and identification of appropriate age/level for each