

CURRICULUM PROPOSAL FORM #3  
University of Wisconsin-Whitewater

NEW COURSE

COURSE NUMBER: 150 - 422 / 622

EFFECTIVE TERM: 9672

CROSS LISTED NO.: \_\_\_\_\_ / \_\_\_\_\_

COURSE TITLE: ASSESSMENT OF MUSIC LEARNING

15 CHARACTER ABBREVIATION A S S E S S M N T M U S I C L  
25 CHARACTER ABBREVIATION A S S E S S M E N T M U S I C L E A R N I N G \_ \_

SPONSOR(S): JANET R BARRETT

DEPARTMENT(S): MUSIC

COLLEGE(S): ARTS AND COMMUNICATION

CHECK IF THE COURSE IS TO MEET ANY OF THE FOLLOWING REQUIREMENTS: <input type="checkbox"/> Writing Requirement <input type="checkbox"/> Diversity Requirement <input type="checkbox"/> General Studies, Area: _____ <input type="checkbox"/> Computer Requirement	CONTACT HOURS/CREDITS Total Lecture Hours <u>32</u> Total Lab Hours _____ Total Contact Hours <u>32</u> Number of Credits <u>2</u>
3 THE COURSE REQUIRED IN:	IS THE COURSE REPEATABLE: YES _____, NO <input checked="" type="checkbox"/>
<input checked="" type="checkbox"/> Major, <u>Music Education</u>	No. of Times in Major <u>1</u> and No. of Credits <u>2</u>
<input type="checkbox"/> Minor, _____	No. of Times in Degree _____ and No. of Credits _____
<input type="checkbox"/> Emphasis, _____	

ATTACH THE FOLLOWING:

- I. COURSE JUSTIFICATION
- II. RELATIONSHIP TO PROGRAM OBJECTIVES
- III. BUDGETARY IMPACT
- IV. PROGRAMS AFFECTED IN OTHER ACADEMIC UNITS
- V. COURSE DESCRIPTION
- VI. REQUISITES
- VII. TENTATIVE COURSE SYLLABUS
- VIII. BIBLIOGRAPHY

SIGNATURE PAGE  
CURRICULUM PROPOSAL FORM #3  
NEW COURSE

COURSE NUMBER: 150 / 422 / 622  
CROSSLISTED NUMBER:       /      /      

COURSE TITLE: Assessment of Music Learning

<u>Paul R. Barrett</u> Proposal Sponsor	<u>Jan. 22, 1996</u> Date of Submission
<u>Lowell V. Young</u> Chair of Sponsoring Department	<u>Music</u> Department
	<u>1/22/96</u> Approval Date
<u>K. Barbel</u> Chair, College Curriculum Committee	
	<u>2/19/96</u> Approval Date
<u>K. Barbel</u> Dean of College	<u>Artz + Comm</u> College
	<u>2/19/96</u> Approval Date

FOR UNDERGRADUATE ACTIONS:

IF COURSE IS TO BE CONSIDERED AS A DIVERSITY/ G.S. OPTION:

<u>      </u> Chair, Div. Comm./ Gen. Ed. Review Comm.	<input type="checkbox"/> Recommended <input type="checkbox"/> Not Recommended	<u>      </u> Date
<u>      </u> Chair, University Curriculum Committee	<input type="checkbox"/> Approved <input type="checkbox"/> Not Approved	<u>      </u> Date
<u>      </u> Chair, Faculty Senate	<input type="checkbox"/> Approved <input type="checkbox"/> Not Approved	<u>      </u> Date

FOR GRADUATE ACTIONS:

<u>      </u> Chair, Graduate Council	<input type="checkbox"/> Approved <input type="checkbox"/> Not Approved	<u>      </u> Date
<u>      </u> Provost & Vice Chancellor		<u>      </u> Date Received

RECORD OF OTHER ACADEMIC UNITS CONSULTED

ACADEMIC UNIT	SIGNATURE	DATE	*ACTION
<u>Educational Foundation</u>	<u>[Signature]</u>	<u>2/22/96</u>	<u>approve</u>
_____	_____	_____	_____

\* Indicate Approve, No Contest, or Disapprove, for graduate programs only)

## **The Assessment of Music Learning 150 - 422/622**

### **I. Course Justification**

Proposed national initiatives such as the National Assessment of Educational Progress (NAEP) in the Arts scheduled for 1997, longitudinal research such as Harvard's Project Zero Arts Propel, and state-based assessment initiatives have underscored the importance of preparing music educators to document and assess musical development, skill, and understanding. At the same time, recent reports in general education on performance-based assessments of learning have drawn from models and metaphors in the arts to evaluate learning in complex domains. Music educators need to understand and use various assessment methods and techniques appropriate to music performance, creation, analysis, and reflection. This course is designed to provide students with tools for evaluating musical behavior as well to build a foundation of understanding of the principles, concepts, and central theories of assessment in music.

This course replaces the current Measurement and Evaluation requirement for undergraduate music education majors by offering a discipline-specific course tailored to music education. The reduction in credits from 3 to 2, justifiable by the gain in specificity of content and the alignment of this course with instrumental and general music methods courses, also supports the music department's goal to reduce the total number of credits to degree. Graduate students could elect this course in consultation with their advisor to address assessment issues and initiatives in their school settings.

### **II. Relationship to Program Objectives**

Proposed Wisconsin standards for teacher development and licensure emphasize the need for teachers to understand the purposes and processes of assessment. Standard #8 reads: "The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social, and physical development of the learner." Discipline-specific modifications would add "musical development" to that list. Music education students need a comprehensive understanding of assessment issues and a repertoire of strategies for use in classrooms, particularly for addressing the rigorous design and reliable scoring of performance-based assessments. In addition, this course will address test design in music, interpretation of test results, and the evaluation and reporting of student progress and achievement.

Undergraduate students will enroll in this course during the second semester of the music methods sequence, effectively linking the development of curriculum in methods classes, the acquisition of instructional strategies in concurrent field studies, and the opportunity to design meaningful assessment projects in the assessment course. Graduate students would be assigned projects related to their proposed thesis or final project topics. In addition to weekly assignments, students will choose particular areas of interest for a comprehensive project such as the evaluation of standardized tests in music, the development of additive and continuous rating scales for musical performance, improvisation, or composition, and/or technological applications related to the assessment of music learning.

### **III. Budgetary Impact**

This course will be covered by current regular staff members as part of our undergraduate and graduate program and therefore should have no budgetary impact. Standardized tests in music may need to be acquired by the library for review purposes.

#### **IV. Programs affected in other academic units**

The Music Department has discussed the feasibility of a music assessment course with the department of Educational Foundations for some time. We have consulted with Educational Foundations regarding the content and structure of a course specific to music educators.

#### **V. Course Description**

Music education majors will investigate theories and techniques for assessing musical behaviors such as performance, creation, analysis, and reflection. The development of teacher-designed assessment strategies and the use of standardized tests for the measurement of musical aptitude and achievement will be addressed. The course will also focus on evaluation and reporting of student achievement in music classrooms and rehearsal settings.

#### **VI. Requisites**

Admission to Professional Education is required. Concurrent registration in 437-436, Secondary Instrumental Music Methods, or 430-234, Elementary General Music Methods, and the respective Field Study course, 439-492, is also required.

#### **VII. Tentative Course Syllabus**

##### **A. Course Goals. Students will be able to:**

- describe the characteristics, uses, advantages, and limitations of different types of assessment in music.
- select, construct and use assessment strategies and instruments appropriate to the musical outcomes being evaluated.
- summarize key principles of measurement theory and assessment-related issues, such as validity, reliability, bias, and their influence on measurements.
- develop criteria-specific rating scales, such as continuous and additive rating scales, and describe their appropriate use as measurements of musical performance.
- investigate uses of student portfolios in music classrooms and rehearsal settings.
- evaluate the uses of standardized tests in music, such as aptitude and achievement tests, in addition to measures of attitude and preference.
- demonstrate familiarity with technological applications in music as tools for the assessment of learning.

##### **B. Course Outline**

1. Assessment, Instruction and Curriculum in Music Education (Weeks 1 and 2)
  - a. Overview of central constructs
  - b. The relationship of theories of assessment to theories of mind
  - c. The functions of planning, teaching and assessing
  - d. The relationship of assessment efforts to national standards in music
2. The Assessment of Multiple Dimensions of Music Learning (Weeks 3-7)

- a. Assessing production (performance, composition)
  - b. Assessing musical perception
  - c. Assessing musical reflection
  - d. Dispositions and approaches to work
3. Developing Assessments for Classroom and Rehearsal Settings (Weeks 8-10)
    - a. The identification of product, process and progress criteria
    - b. Tailoring assessments to individual, small group or large ensemble settings
    - c. Portfolio assessment in music (Arts Propel)
    - d. Reporting assessment information
  4. Overview of Tests and Measurements in Music (Weeks 11-14)
    - a. Aptitude Tests
      1. *Music Aptitude Profile* (Gordon)
      2. Measures of Music Audiation (Gordon)
    - b. Achievement Tests
      1. *Music Achievement Test* (Colwell)
    - c. Attitude and Response Measures
      1. The use of the Continuous Response Digital Interface (CRDI) in music
    - d. Performance Measures
      1. *Watkins-Farnum Performance Scale*
    - e. Appropriate use of standardized tests and measurements
  5. Contexts of Assessment in Music (Weeks 15-16)
    - a. The identification of students for music programs
    - b. Adjudication of musical performance
    - c. Formative assessments and student/teacher interaction
    - d. Technology as a window to musical development

#### C. Course Requirements

Development of rating scales for videotaped performances	10%
Reviews (2) of selected measures of musical behaviors	20%
Assessment Project (linked to methods class)	25%
Mid-term exam	20%
Comprehensive Final Exam	25%

#### D. Proposed Texts

1) *Framework for the National Assessment of Educational Progress in Music* (1995). Washington, DC: Chief Council of State School Officers.

2) Boyle, J. David and Radocy, Rudolf E. (1987). Measurement and evaluation of musical experiences. New York: Schirmer.

Please note: Although the publication date of the Boyle and Radocy text is 1987, this text contains the best overview of tests and measurements in music currently available. The NAEP framework will provide the necessary currency, while representing a more performance-based overview of musical response. This framework describes the national assessments for 4th, 8th, and 12th grade students in music programs.

E. Explanation of differences between undergraduate and graduate requirements.

Graduate students will be assigned additional readings and will complete projects related to their proposed thesis or final project topics.

## VIII. Bibliography

### The Assessment of Music Learning 150 - 422/622

- Bamberger, J. (1991). The mind behind the musical ear: How children develop musical intelligence. Cambridge, MA: Harvard University Press.
- Barrett, J. R. (1996). Planning, teaching and assessing. In G. B. Olson (Ed.), Looking in on music teaching: The context book. Grand Rapids, MI: Yamaha Corporation of America.
- Boardman, E. (Ed.). (1989). Dimensions of musical thinking. Reston, VA: Music Educators National Conference.
- Boyle, J. D. (1992). Evaluation of music ability. In R. Colwell, (ed.), Handbook of Research on Music Teaching and Learning. New York: Schirmer.
- Boyle, J. David and Radocy, Rudolf E. (1987). Measurement and evaluation of musical experiences. New York: Schirmer.
- Colwell, R. (1969). Music achievement tests. Chicago: Follett Educational Corporation.
- Colwell, R. (1979). Silver Burdett music competency tests. Morristown, NJ: Silver Burdett.
- Colwell, R. (Ed.). (1992). Handbook of research on music teaching and learning. New York, NY: Schirmer.
- Cutiotta, R. A. (1992). The measurement of attitudes and preferences in music education. In R. Colwell, (Ed.) Handbook of research on music teaching and learning. New York, NY: Schirmer.
- Davidson, L., & Scripp, L. (1990). Tracing reflective thinking in the performance ensemble. The Quarterly, 1(1 & 2), 49-62.
- Davidson, L., & Scripp, L. (1992). Surveying the coordinates of cognitive skills in music. In R. Colwell (Ed.), Handbook of Research on Music Teaching and Learning Reston, VA: Music Educators National Conference.
- Doane, C. (1994). Middle school music assessment strategies. In J. Hinckley (Ed.), Music at the middle level: Building strong programs Reston, VA: Music Educators National Conference.
- Gardner, H. (1991). The unschooled mind: How children think and how schools should teach. New York, NY: Basic Books.
- Gordon, E. E. (1965). Music aptitude profile. Boston: Houghton Mifflin.
- Gordon, E. E. (1979). Primary measures of music audiation. Chicago: G.I.A. Publications.
- Gordon, E. E. (1982). Intermediate measures of music audiation. Chicago: G.I.A. Publications.
- Guskey, T. R. (1994). Making the grade: what benefits students? Educational Leadership, 52(2), 14-20.
- Hargreaves, D. (Ed.). (1989). Children and the arts. Leicester: Open University Press.

- Herman, J. L., Aschbacher, P. R. & Winters, L. (1992). A practical guide to alternative assessment. Alexandria, VA: Association for Supervision and Curriculum Development.
- Kohn, A. (1994). Grading: the issue is not how but why. Educational Leadership, 52(2), 38-41.
- Madsen, Cl. K. (1990). Measuring musical response. Music Educators Journal, 77 (3), 26-28.
- McCoy, C. W., & Ellis, M. C. (1991). Mapping a strategy for grading students in music classes. Triad(September-October), 12-15.
- O'Neil, J. (1994, August 1994). Making assessment meaningful: "Rubrics" clarify expectations, yield better feedback. Update, p. 1-4.
- Saunders, T. C. (1993). The assessment of music performance: Techniques for classroom and rehearsal. Special Research Interest Group Newsletter of the Measurement and Evaluation SRIG.
- Schuler, S. C. (1995). Assessment in general music: Trends and innovations in local, state, and national assessment. In S. L. Stauffer (Ed.), *Toward tomorrow: New visions for general music*. Reston, VA: Music Educators National Conference.
- Watkins, J. G., & Farnum, S. E. (1962). The Watkins-Farnum performance scale: Form b. Winona, MN: Hal Leonard.
- Webster, P. R. (1992). Research on creative thinking in music: the assessment literature. In R. Colwell (Ed.), Handbook of Research on Music Teaching and Learning (pp. 266-280). New York: Schirmer.
- Wiggins, G. P. (1993). Assessing student performance: Exploring the purpose and limits of testing. San Francisco: Jossey-Bass.
- Williams, D. and Webster, P. (1996). Experiencing music technology: Software, data, and hardware. New York: Schirmer.
- Winner, E. (1991). Arts PROPEL: An introductory handbook. Cambridge: Harvard Project Zero.
- Wolf, D., Bixby, J., Glenn, J., & Gardner, H. (1991). To use their minds well: investigating new forms of student assessment. In G. Grant (Ed.), Review of research in education Washington, DC: American Educational Research Association.
- Wolf, D. P., & Pistone, N. (1991). Taking full measure: Rethinking assessment through the arts. New York, NY: College Board.
- Zerull, D. S. (1990). Evaluation in arts education: building and using an effective assessment strategy. Design for Arts in Education(September/October).

SIGNATURE PAGE  
CURRICULUM PROPOSAL FORM #3  
NEW COURSE

COURSE NUMBER: 150 / 422 / 622  
 ROSSLISTED NUMBER:       /      /      

COURSE TITLE: Assessment of Music Learning

<u>Janet R. Barrett</u> Proposal Sponsor	<u>Jan. 22, 1996</u> Date of Submission
---	--

<u>Lowell V. Young</u> Chair of Sponsoring Department	<u>Music</u> Department	<u>1/22/96</u> Approval Date
--	----------------------------	---------------------------------

<u>K. Barbel</u> Chair, College Curriculum Committee	<u>2/19/96</u> Approval Date
---	---------------------------------

<u>K. Barbel</u> Dean of College	<u>Ant. &amp; Comm.</u> College	<u>2/19/96</u> Approval Date
-------------------------------------	------------------------------------	---------------------------------

FOR UNDERGRADUATE ACTIONS:

IF COURSE IS TO BE CONSIDERED AS A DIVERSITY/ G.S. OPTION:  
 Recommended  
 Not Recommended  
 \_\_\_\_\_ Date  
 Chair, Div. Comm./ Gen. Ed. Review Comm.

<u>Larry M. Davis</u> Chair, University Curriculum Committee	<input checked="" type="checkbox"/> Approved <input type="checkbox"/> Not Approved	<u>3/8/96</u> Date
---	---	-----------------------

_____ Chair, Faculty Senate	<input type="checkbox"/> Approved <input type="checkbox"/> Not Approved	_____ Date
--------------------------------	--	---------------

FOR GRADUATE ACTIONS:  
 Approved  
 Not Approved  
 \_\_\_\_\_ Date  
 Chair, Graduate Council

_____ Provost & Vice Chancellor	_____ Date Received
------------------------------------	------------------------

RECORD OF OTHER ACADEMIC UNITS CONSULTED ACADEMIC UNIT	SIGNATURE	DATE	*ACTION
<u>Educational Foundation</u>	<u>[Signature]</u>	<u>2/22/96</u>	<u>Approve</u>
<u>College of Edu.</u>	<u>[Signature]</u>	<u>3/20/96</u>	<u>Approve</u>

\* Indicate Approve, No Contest, or Disapprove, for graduate programs only)

SIGNATURE PAGE  
CURRICULUM PROPOSAL FORM #3  
NEW COURSE

**RECEIVED**  
MAY 05 1996  
GRADUATE OFFICE

COURSE NUMBER: 150 / 422 / 622  
CROSSLISTED NUMBER:       /      /      

COURSE TITLE: Assessment of Music Learning

<u>Ernest R. Barrett</u> Proposal Sponsor	<u>Jan. 22 1996</u> Date of Submission
<u>Lowell V. Youngs</u> Chair of Sponsoring Department	<u>Music</u> Department
<u>Lowell V. Youngs</u> Chair, College Curriculum Committee	<u>1/22/96</u> Approval Date
<u>K. Barbel</u> Dean of College	<u>2/19/96</u> Approval Date
<u>K. Barbel</u> Dean of College	<u>Arts &amp; Comm</u> College
<u>K. Barbel</u> Dean of College	<u>2/16/96</u> Approval Date

FOR UNDERGRADUATE ACTIONS:

IF COURSE IS TO BE CONSIDERED AS A DIVERSITY/ G.S. OPTION:

Recommended  
 Not Recommended

       Chair, Div. Comm./ Gen. Ed. Review Comm.        Date

George W. Davis  
Chair, University Curriculum Committee

Approved  
 Not Approved 3/8/96  
Date

Donald E. Sorensen  
Chair, Faculty Senate

Approved  
 Not Approved 4/9/96  
Date

FOR GRADUATE ACTIONS:

       Chair, Graduate Council

Approved  
 Not Approved 3/7/96  
Date

Kay Schaller  
Provost & Vice Chancellor

4/26/96  
Date Received

ACADEMIC UNIT	SIGNATURE	DATE	*ACTION
<u>Educational Foundation</u>	<u>[Signature]</u>	<u>2/22/96</u>	<u>Approve</u>
<u>College of Ed.</u>	<u>[Signature]</u>	<u>3/20/96</u>	<u>Approve</u>

\* Indicate Approve, No Contest, or Disapprove, for graduate programs only)