Engage in the Wrestle: Breadth, Depth, and Modality Need Not Fight for Dominance

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AGENDA

1. Curriculum Problem
2. Past Approaches
3. Solutions
4. Bonus Strategy
A bit about me…
1. Curriculum Problem:
What knowledge do we want students to acquire?

3 Key Areas
Higher Education Curriculum Design Process

The process of higher education curriculum decision making was found to be an iterative web, with multiple starting points and pathways. The common starting points, in order of frequency, were:

- course content
- learning outcomes, and
- teaching and learning activities.

*The findings suggest that there is no one best pathway for curriculum design, because the iterative process means that decisions are progressively revisited and refined.* (Roberts, 2015)
Decisions about Content

- Stakeholders
- Board, policies, general education requirements
- Department, instructor goals/values

Breadth vs. Depth; Genre, Period, Style
Fundamental principles; Key terms and concepts
Specific music examples, composers, periods, styles
Decisions about Course Goals

Aesthetic valuing, listening - oriented
- Listening skills, description, analysis
- Student gains knowledge, listener/reviewer skills

Engaged participant, apprentice - oriented
- Listening skills, description, analysis
- "Music-ing" skills, playing/singing, participating
- Student gains knowledge, listen/reviewer, performer skills
Decisions about Teaching/Learning Activities

Live, Synchronous
Lecture-based
Test, quiz, concert attendance, essay

Asynchronous, online
Student-centered, flexible
Applied, project-oriented, creative
No Clear “Right” Decisions...

“[Faculty] beliefs about educational purposes were found to the most important influence shaping their curriculum decisions.”

(Roberts, 2015)
2. Past Approaches:
   How Did We Approach It In the Past?

3 Main Approaches
Chronological Approaches

- Historical overview
- Medieval to present
- Basic to advanced music elements
- Scaffolding music concepts
Modular Approach

- Distinct units or sections
- Based on concepts or terms
- Skills-focused
- Interchangeable
Thematic Approach

• Historical or current themes
• Connects learning to application
• Interdisciplinary possibilities
3. Solutions

3 Options to Focus Breadth and Depth
Faculty -Driven Content, Course Goals, Methods

Instructor’s Beliefs | Content Selection | Course Goals | Methods
<table>
<thead>
<tr>
<th>Faculty curriculum orientations (Roberts, 2015)</th>
<th>Teaching Perspectives Inventory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inducting students into a discipline</td>
<td>Apprenticeship</td>
</tr>
<tr>
<td>Preparing students for professional/academic</td>
<td>Developmental</td>
</tr>
<tr>
<td>pathways</td>
<td></td>
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<tr>
<td>Making learning personally relevant to students</td>
<td>Nurturing</td>
</tr>
<tr>
<td>Engaging students with social issues and reform</td>
<td>Social reform</td>
</tr>
<tr>
<td>Designing a system for learning</td>
<td>Transmission</td>
</tr>
</tbody>
</table>

http://www.teachingperspectives.com/tpi/
Student-Focused Content, Course Goals, Methods

Interest
Benefit
Significant
How can I create it?
“Our students are getting their music, listening to it, reading about it, researching it, and discussing it online already. We cannot stop that. So how are we, as professional music educators, going to interact best with our current and future students, their technologies, and their methods of communication?” (Neal, 2011)
Student-Focused, Faculty Drive

- Balanced
- Adaptable
- Consider Practices, Requirements
- Multimodal Options

Diagram:

- Student-focus Interest, Benefit
- Faculty Beliefs
- Significant Learning Experiences
- Gen ed. Requirements, Department Goals
- Stakeholders Community of Practice
- Multimodal Options
## BONUS: Multimodal Planning

<table>
<thead>
<tr>
<th>Concept/Theme</th>
<th>Course Objective</th>
<th>Live Option Learning</th>
<th>Online Option Learning</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music of War</td>
<td>Analyze significant works of major music stylistic periods as cultural and creative expressions</td>
<td>Small Group Discussion &amp; Presentations</td>
<td>Discussion Forums, Individual Journal (in LMS)</td>
<td>Music Video Lip-Synch of Related Pop Music, played in live class or submitted via online LMS</td>
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<tr>
<td>Music and Love</td>
<td>Become familiar with pertinent composers and their representative works; Discuss a musical example in terms of its specific qualities and aesthetic value</td>
<td>Lecture w/clicker quiz</td>
<td>Instructor-created video lecture with embedded quiz (Knovio)</td>
<td>Concert Report Essay, Slide Presentation, or Website Creation Project (choice), submitted online via assignment portal</td>
</tr>
</tbody>
</table>
Continued Evolution

“I invite us all to examine these issues, reflect on our own experiences, and test out new ideas that might fit in today’s educational landscape.... and to continue these conversations, both in person and online, in our professional work.”

(Neal, 2011)
References


