CURRICULUM DEVELOPMENT GUIDELINES

FOR PIANO TEACHERS

by

PABLO A. AGUILAR, B.A.

PROJECT IN PIANO PEDAGOGY
Presented to the Graduate Faculty of
The University of Texas at San Antonio
In Partial Fulfillment
Of the Requirements
For the Degree of

MASTER OF MUSIC IN PIANO PEDAGOGY
AND PERFORMANCE

THE UNIVERSITY OF TEXAS AT SAN ANTONIO
Department of Music
December 2010

DEDICATION

To my beloved wife, Brenda, for your support throughout my many years of study. Thank you for bearing with me the countless hours of work. You have been with me in our ups and downs, in happiness and sorrow, with money and no money—no matter what; I always envision a lifetime together. Thank you for your patience and kindness. You are my constant inspiration.

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I would like to express my profound gratitude to Dr. Courtney Crappell for his guidance and expert advice in this project. My admiration and respect for Dr. Crappell has constantly increased since taking the piano pedagogy classes with him a couple of years ago. This project is a result of his insightful instruction and sound methodologies. Dr. Crappell embodies my concept of the ideal teacher, the one to be emulated.

My heartfelt gratitude goes to Dr. Kasandra Keeling for her significant and practical piano performance advice. She has a way with imagery, painting in your mind the perfect image for that tricky passage, and guiding you through a new level of performance. I look forward to many more lessons with her.

December 2010

ABSTRACT

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Music students come with all sorts of skills, likes and abilities, but they share the ultimate goal of learning to play a particular instrument. Teachers also have unique sets of skills, opinions and abilities and most of them have the ultimate goal of teaching students how to play a musical instrument. While variations in students' backgrounds are somewhat unpredictable, teachers most notably differ in pedagogical approaches—primarily in methodologies and philosophies. Regardless of personal preferences, a teacher's methodology and philosophy is synthesized within a general curriculum.

A curriculum provides a path for both teachers and students, but since each student is unique, it must be adapted to fit individual needs. For instance, the curriculum for a student that just wants to play pop tunes for fun will be different than the one for a potential concert pianist. Considering those factors, certain questions arise, including: how can music teachers design curricula? How can they select curricular objectives? What is the process of developing a curriculum? Aiming to answer these questions, this project serves as a guideline for curriculum development—specifically, for piano teachers. It synthesizes research in general public education on curriculum development published in the last sixty years in an effort to outline the foundations and principles of curriculum development that apply to music instruction. Another important source for this project is Coats (2006), particularly for her application and methodology for music instruction.

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INTRODUCTION

Music students come with all sorts of skills, likes and abilities, but they share the ultimate goal of learning to play a particular instrument. Teachers also have unique sets of skills, opinions and abilities and most of them have the ultimate goal of teaching students how to play a musical instrument. While variations in students' backgrounds are somewhat unpredictable, teachers most notably differ in pedagogical approaches—primarily in methodologies and philosophies. Regardless of personal preferences, a teacher's methodology and philosophy is synthesized within a general curriculum.

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This project is organized into three sections. The first section covers the foundations of curriculum development and describes the seven stages included in the process. The second section applies these foundational principles to the development of a one semester piano curriculum. Using a hypothetical case study, it shows how a piano teacher develops a course of

study for a particular private student. It also includes samples of the curriculum development products such as a course syllabus, lesson plans, assignments, and assessments. The third section contains appendices—supplementary material that supports some of the concepts and ideas presented in this project, including sample worksheets.

SECTION ONE: CURRICULUM DEVELOPMENT FOUNDATIONS

Definition of Curriculum

A curriculum is a course of study that includes all the planned student experiences that are guided by the teacher (Hass, Bondi, & Wiles, 1974, p. xvi). It provides opportunities to carry out broad educational goals and related objectives in a successful manner (Alexander, 1971). Coats (2006) gives a definition specific to music instruction as "an organization of the study of music in order to guide a student to ever-increasing levels of understanding about the structure of music" (p. 57). Maurice Johnson states that "curriculum is concerned not with what students will do in the learning situation, but with what they will learn as a consequence of what they do. Curriculum is concerned with results" (Wiles & Bondi, 2007, p. 6). A curriculum is more than a traditional program guide; instead of just listing content and activities, it specifies the intended results and means of achieving them. Beyond mapping out the topics and materials, it provides the criteria to create the most appropriate experiences, assignments, and assessments that might be used for achieving goals (Wiggins & McTighe, 2005, p. 6). Wiles and Bondi (2005) also explain that a curriculum is "a set of values that can be activated through a development process culminating in experiences for students. The degree to which those experiences represent the envisioned goal or goals is a direct function of the effectiveness of the curriculum development efforts" (p. 5).

Curriculum Development

Curriculum development is the process of creating a curriculum in a certain document format. Wiles and Bondi (2005) state that it is "a process whereby the choices of designing a learning experience for students are made and then activated through a series of coordinated activities" (p. 2). Hauenstein (1975) adds that the function of curriculum development is to

research, design, and engineer the working relationships of the curricular elements that will be employed during the instructional phase in order to achieve the desired results (p. 6). English (2010) suggests using a template with specifications, criteria or requirements that a curriculum must fulfill or include (p. 129). It is basically a plan, Feyereisen (1970) explains, "of structuring the environment to coordinate in an orderly manner the elements of time, space, materials, equipment and personnel" (p. 204). Wiles (1999) states that "curriculum development is a fairly orderly process that begins with the question of "how to decide" (called the curriculum criteria). After the conception of an idea or vision, there is a flow from broad to narrow goals, learning objectives, program design, and beyond. . . The overall objective of curriculum development is consistency—to make the curriculum that is experienced by the learner the same as that intended by the person designing the experience" (p. 83). Through a process of deduction, broad statements become goals, objectives, standards, and student learning outcomes, and eventually, lesson plans (Wiles & Bondi, 2007, p. 2).

Rationale for Curriculum Development

There must be good reasons that justify the decision to create a curriculum for a particular student or group of students. Beckman (1992) states that by its very nature, the curriculum implies organization and a sense of direction within the learning activities and provides structure and order, as well as balance and stability, in the lessons (p. 16). Piano teachers often use method books as the primary source for curricular guidance. However, a music curriculum and a method book are not necessarily the same thing. The book may help in teaching the curriculum, but the curriculum involves many more elements that the method book might not include. In addition, the teacher that uses a curriculum takes control of the course and the individual lessons instead of passively following the page sequence of the method book

(Coats, 2006, pp. 57-59). Wiggins agrees by saying that our instruction should be logically inferred from the results sought, not derived from the methods, books, and activities with which we are most comfortable. The curriculum should establish the most effective ways of achieving specific results (2005, p. 14). We should not fall back simply on what we are used to teaching (Jacobs, 2010, p. 32).

Criteria for Curriculum Design

Piano teachers generally have a basic idea of what to teach and when and how to teach it; i.e. a teaching philosophy and a notion of important pedagogical concepts. As teachers gain experience, they refine their decisions regarding what to teach. Curriculum development involves an initial analysis of personal teaching criteria in order to set a point of reference. These criteria will affect every stage of the development process on a continual basis. Sources regarding curriculum development, psychology, and music teaching provide many general guidelines. Hereafter follows several quotations that affect the way teachers make their curricular decisions.

- A curriculum must have at least these three essential characteristics: consistency, continuity, and flexibility. As a plan of instruction for students, a curriculum must provide for consistency—all parts working in harmony, avoiding any contradictions. It must provide for continuity, facilitating recurring learning activities to be developed. A curriculum must also provide for flexibility in adaptation as teachers interact with students. In other words, a curriculum must be capable of being changed by altering the sequencing and pacing of its delivery without fundamentally altering the integrity of its design (English, 2010, p. 34).

- In order to teach for understanding, as teachers we have to be sure what specific concepts we are looking for and how they look like in practice (Wiggins, 2005, p. 15).
- "The only man who is educated is the man who has learned how to learn; the man who has learned how to adapt and change; the man who has realized that no knowledge is secure, that only the process of seeking knowledge gives the basis for security" (Kelley, 1947, p. 12).
- "Knowledge has an internal connectedness, a meaningfulness; for the facts to be appreciated and understood and remembered, they must be fitted into that internal meaningful context" (Brunner, 1963, p. 26).
- Knowledge can no longer serve as the criterion for becoming educated because it is fluid and overly abundant. Everyone has knowledge, and more than they can use. However, knowledge utilization or application could easily become one of the major channels of formal education (Wiles, 1999, p. 30).
- Learning styles are the mental processes and instructional settings a student uses most effectively while learning (Wiles, 1999, p. 74).
- "Brunner portrays learning as a natural act that should be guided without undue pressure by the teacher. Learning and curiosity are human qualities, natural qualities… an almost involuntary act. But, since there is so much to know, it is up to the teacher to guide the student in general understandings" (Wiles, 1999, p. 14).
- Instead of concentrating only on content, focus on the broader fundamental structures of a field of study. The structures of the discipline will accelerate readiness. Jerome Brunner stated that "Any subject can be taught effectively in

some honest intellectual form to any child at any stage of development" (Wiles, 1999, p. 14).

- "Howard Gardner argues that people have different abilities and interests and that not everything can be learned. He encourages teachers to help learners in locating work that is appropriate to their particular spectrum of intelligence" (Wiles, 1999, p. 18).
- When designing curricula, take into consideration the work situation, the nature of the teachers and students, relevant expectations, and evaluation procedures (tests) (English, 2010, p. 63).
- As a kind of work plan, a curriculum should fit into the time available for teachers to teach it. Work plans without time specifications are nearly useless. Priorities can be established before a curriculum is written in the form of ideologies (English, 2010, p. 67-68).
- "Children of the Internet age are particularly adaptive to the change about us. For a few hundred dollars, any 10-year-old can command technologies that cost billions to develop. They are wired, they are active, and they are frightening to those of us over 10!. The sun never sets on their new cyberspatial empire. Our children are out there on the new electronic frontier" (Wiles, 1999, p. 31).

Major Stages of Curriculum Development

Curriculum development is a complex process that involves several stages and ramifications. As a discipline, it has evolved substantially during the last century and keeps changing with new research in the field. For this project, I have derived a model for curriculum development from the concepts of the following selected authors. Ralph Tyler (1949) stated that

curriculum development is a three-part process that includes purposes, instructional planning, and evaluation of outcomes. Based on Tyler's concept, Hilda Taba (1962) formulated a seven-step curriculum development process that included diagnosis of needs, selection and organization of content and selection and organization of learning experiences (Kridel, 2010, p. 203). Audrey and Howard Nicholls (1978) refined and condensed Taba's process into five stages that included selection and organization of methods and finally, Jon Wiles and Joseph Bondi (2007) added one more stage, curriculum implementation, resulting in the following sequence: (1) situation analysis, (2) selection of objectives, (3) selection and organization of content, (4) selection and organization of methods, (5) curriculum implementation, and (6) curriculum evaluation. For this model the term condition analysis replaces situation analysis since it clearly conceptualizes the students' state at the beginning of curriculum planning, having both strengths and needs. I also added "Sequencing/Timeline" as an integral stage of the development process. These stages cover the basic questions of curriculum development: why, what, when, how, and did it work? (see figure 1). Although curriculum development does not always flow in a linear manner—the stages may appear in different order and there's a lot of back and forth operations—this model serves to make the focus clear and simple.

Figure 1 - Seven Major Stages of Curriculum Development

Stage 1: Condition Analysis

Every student is unique and has different needs and strengths. A diagnosis of student's strengths and weaknesses is important in the formulation of curriculum design (Nicholls, 1978, p. 21). Wiles (1999) says that assessment of needs serves as a reality check on curriculum planning (p. 103). Who is the student? Has the student taken piano lessons before? For how long? How is the student's technique? How is the student's comprehension of music theory? How does the student respond to ear training? How developed is the student's sense of rhythm? How's strong is on sight-reading? But there is more to consider at this stage besides the student's personal abilities and characteristics.

Other variables include the teacher, the studio, and the home environment (Nicholls, 1978, pp. 22-27). As a teacher, how should I adapt in order to teach this student more efficiently? Is it my teaching style? Is it something in my studio—perhaps I need to add a computer lab? In terms of the environment, does the student have supporting parents? Has the student a good instrument on which to practice at home? Is the student enrolled in any other extracurricular activities? How does practice fit into the student's schedule? With so many variables, what process can a teacher follow in order to organize these questions?

Having a template for condition analysis facilitates this process, such the one created by Fink[1] (2003). He presents the following factors that may affect a course and can serve as a guideline for this stage (p. 69):

- Specific context of the teaching/learning situation
- General context of the learning situation
- Nature of the subject

[1] See Appendix A.1

- Characteristics of the student
- Characteristics of the teacher

Answering these initial questions may help not only in visualizing the overall framework of the curriculum but also in formulating a course rationale and curriculum objectives. Students frequently ask or at least think questions like, “Why do I have to learn this stuff?”, “Why do I need to practice scales?” and “Why do we spend so much time in theory drills?” Teachers must be prepared for even the most difficult questions, and be able to justify the time and energy spent on lesson activities. A course rationale, say Posner and Rudnitsky (1978), “is a statement that makes explicit the values and educational goals underlying the course.” They further explain that the rationale justifies not only the resulting learning that will occur but also the planned methodology and procedures. The rationale is also useful as a guide for planning the other components of the course and to check for consistency in terms of values and goals (p. 35).

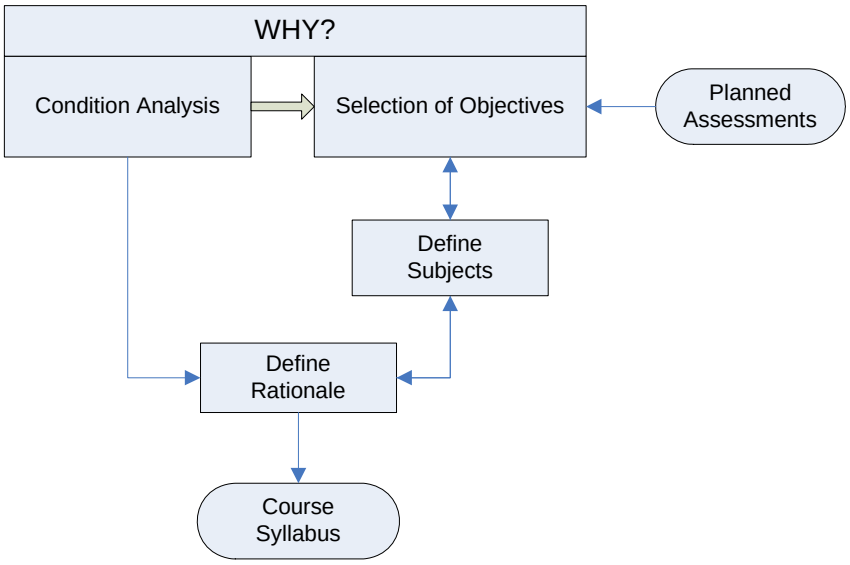

Figure 2 - The First Two Stages of Curriculum Development

Stage 2: Selection of Objectives

Curriculum objectives deal with the outcome of teaching and their effectiveness is measured by how much students learn. Nicholls (1978) says that teachers should "have a fairly wide range of objectives which are clearly and precisely expressed. These objectives can then be used to plan the learning opportunities of the students and to devise means of assessing the extent to which the students have achieved the objectives" (p. 35). The objectives should provide the first guidelines for determining the learning experiences to be included in the curriculum (Hass, Bondi, & Wiles, 1974, p. 207).

Therefore, an important teaching responsibility is to outline for students their accountability for course content—what they will have to do, and under what conditions. Students should be able to find out where the course leads intellectually and practically, what they will know and will be able to do by the end of the course, and how they will be expected to demonstrate what they have learned. Objectives make goals more specific, providing a basic plan for what is to be accomplished and describing procedures for evaluation. Objectives are ideally described with action verbs. Clear objectives can foster a sense of partnership and an awareness that you and your students are working toward the same goals. Objectives provide both a focus and a motivation for learning (Grunert, Mills, & Cohen, 2008, p. 54). Having a myriad of topics to cover in a course, the process of defining the objectives can become a daunting experience. Two possible ways to select course goals are outlined below. They are referred to as: "Backward Design" and "A Taxonomy of Significant Learning."

Backward Design[2] is an approach to designing a course that begins with the end in mind and works toward that end (Wiggins, 2005, p. 338). Fink explains that instead of gathering topics

[2] See Appendix A.2 for a related worksheet

and subjects, the teacher starts the process by asking "What is it I hope that my students will have learned once the course is over?" "What would the students have to do to convince me that they have achieved the curriculum objectives?" "What would the students need to do during the course to be able to do well on the assessment activities?" He adds that by doing the assessment part first greatly clarifies and facilitates answers to the questions of what the teaching and learning activities need to be (2003, p. 63).

Fink (2003) proposes a **Taxonomy of Significant Learning**[3]. It is a classification of six major types of learning (shown in figure 3) that may help in the selection of objectives.

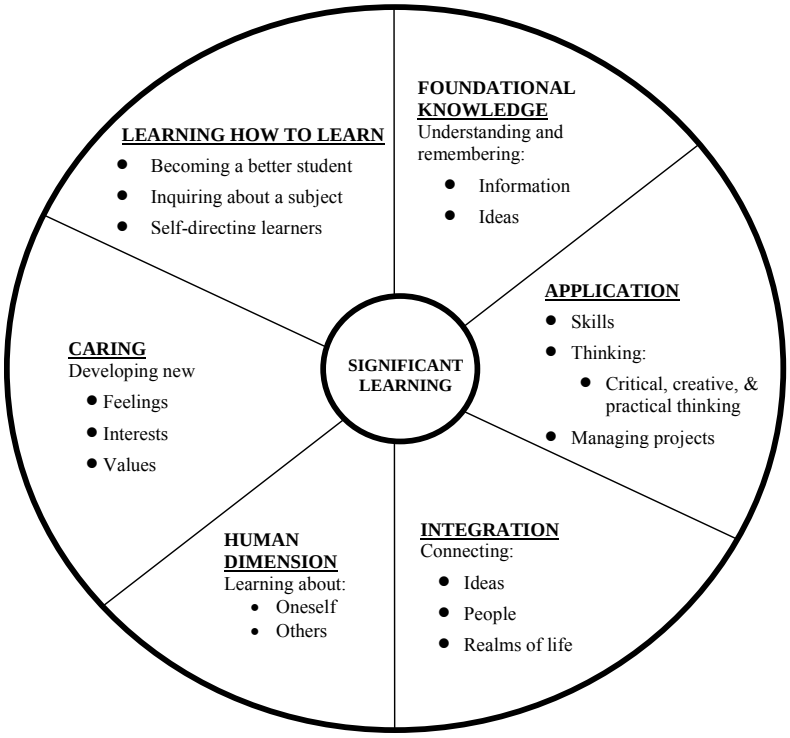

Figure 3 - A Taxonomy of Significant Learning

A very important feature of this particular taxonomy is that each kind of learning is interactive. This means that each kind of learning can stimulate the others. This has major

[3] See Appendix A.3 for a related worksheet

implications for the selection of objectives for your curriculum. Although it may seem intimidating to include all six kinds of significant learning, the more of them you include the more the objectives will support each other. As a result, the student's learning will be more valuable and significant (Fink, 2003, p.30).

Besides being multidimensional, Fink's taxonomy has a practical application to music instruction. It may relate to music instruction in the following ways.

- *Foundational Knowledge* provides the basic comprehension that is necessary for other kinds of learning. For instance, music theory supplies the building blocks that form the foundation for any other aspects of music. It doesn't matter what genre the curriculum is geared towards, music theory applies in some form. A significant learning goal in this category could be: "prepare to identify the three primary chords in a major scale."
- *Application Learning* refers to the practicality of knowledge; it allows other kinds of learning to become useful. For instance, functional music skills such as improvisation, harmonization, transposition and composition are practical applications of music theory. A sample goal in this category may be: "prepare to harmonize a simple lead sheet using the three primary chords of the scale."
- In terms of the *Integration* category, the act of making new connections between different subjects enables students to understand complex situations. For instance, students that have a solid grasp of chords may be able to sight-read better and faster. By identifying groups of notes, not as random collections of pitches, but as specific chords, the students may prepare their hands to respond in precise and quicker

movements. A significant learning goal in this category may be: "prepare to identify the three primary chords in a sonatina by a classical composer."

- The *Human Dimension* category refers to the kind of learning that informs students about the human significance of what they are learning. For instance, music history is about notable people that shaped music through different eras. Their influences and outstanding developments still affect us today. A significant goal in this category may be: "prepare to tell a friend how and why Copland used American cowboy and folk tunes in his ballets."
- The *Caring* category strives for the development of new interests, feelings, and values. When students care about something, they make an effort to learn and accomplish it—otherwise nothing significant happens. Music teachers in general try to instill a love of music in their students. A significant learning goal in this category may be: "become interested in attending local symphony orchestra concerts."
- The *Learning How to Learn* category develops knowledge, skills, and strategies in order to continue learning effectively in the future. For instance, sight-reading skills allow students to become independent learners once they discontinue music lessons. A significant learning goal in this category may be: "prepare to play a musical example from beginning to end without stopping."

Further treatment of objectives has to do with organizing them into subjects. Subjects in a music curriculum are numerous and should be carefully selected to address the needs of the students. Most method books include music reading, theory, and technique. Some others may add ear training, rhythm development, and duets. Supplementary books enhance the method series by adding functional skill such as harmonization, transposition, improvisation, and

composition. See table 1 for a sample list of subjects that can be incorporated into a music curriculum.

Fundamental	Supporting	Functional	Other
Sight-reading Theory Technique Repertoire Practice Strategies Rhythm Development	Ear Training Music History Ensemble/Duets Performance Strategies	Improvisation Composition Transposition Harmonization	Playing by Ear Solfege Form Analysis Independent Learning Jazz, Pop/Rock, and other Styles

Table 1 - Sample Music Curriculum Subjects

Condition analysis and the selection of objectives affect the definition of the course rationale (covered in the first stage). They also influence on the creation of the first phase of the course syllabus (see figure 2). This beneficial document will be described later in the fifth stage of curriculum development.

Stage 3: Selection and Organization of Content

The next stage in the curriculum process deals with the selection of content (see figure 4). Content can be described as the knowledge, skills, attitudes and values selected for the students to learn (Nicholls, 1978, p. 48). Coats (2006) recommends a comprehensive curriculum that emphasizes competence in music fundamentals, technique, and artistry. She adds that "in order to develop a comprehensive plan for learning music and performance skills, a curriculum must focus on musical concepts, the elements that are similar in all music and skills played" (pp. 57-58). She specifies eleven musical concepts that are fundamental to music education (see table 2).

Basic	Aesthetic	Technique
Pitch Rhythm Texture Scale Form Tension/release	Dynamics Articulation Tempo	Topography Technique – use of the whole body

Table 2 - Fundamental Concepts of Music

According to Coats (2006), these musical, technical, and artistic concepts and their interrelationships form the basis for the music curriculum. She adds:

> The structure of music learned through the relation of concepts is the same for both beginning and advanced levels of study; only the complexity of the concept changes. What becomes important is not only the fact of what is learned, such as that a half note gets two beats, but the conceptual understanding of each element—rhythm has longer and shorter sounds. When teaching a concept, ask yourself, "Am I teaching the concept in a way that will transfer to each piece played?" (p. 58).

Wiles and Bondi (2007) state that the organization of knowledge can best be understood by viewing it in several dimensions: (1) the range of knowledge, (2) the way in which it is constructed or ordered, (3) its cognitive focus, and (4) the time orientation of the context (p. 57). These dimensions may be measured by how rigidly or flexibly they are structured.

Range of Knowledge refers to the volume of core subjects (essentials) vs. electives (nonessentials) included in the curriculum. The range can go from essential courses only, adding some electives, cross-references courses, to integrated courses. For instance in music instruction, theory, sight reading, and performance might be perceived as more important than improvisation, composition, and pop/rock/jazz repertoire.

Ordering of Knowledge refers to the way in which the content is organized: building blocks, branching design, spiral design, task oriented, or process oriented. For this project, I will

focus exclusively on a spiral ordering of design which is explained in the fourth stage of curriculum development.

Cognitive Focus refers to how much the information is related to the students. Maximum flexibility in the treatment of knowledge is gained by focusing on the personal world of the students, drawing concepts and facts from their own experiences (Wiles & Bondi, 2007, p. 60). For instance, if one of your students asks: "I heard this song on the radio. Can you teach me to play it?" Instead of ordering your student to buy and bring the sheet music for next lesson you might reply: "No problem, let me show you how to play the tune and how to provide an accompaniment with the left hand."

Time Orientation refers to how information is drawn from past, present or future experiences of humankind. For instance, some teachers teach only classical music while others just concentrate on current genres. Some others are more interested in improvisation and composition than in performing the standard classical works.

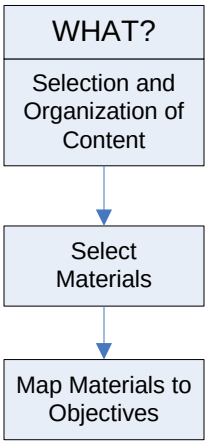

Figure 4 - Third Stage of Curriculum Development

Stage 4: Sequencing/Timeline

Once the content has been selected, the next stage in the curriculum development process deals with sequencing of objectives and choosing the dates to implement and teach the

curriculum (see figure 5). In this stage, completion dates are determined for the curriculum units. The dates for group or private lessons, recitals, competitions, and any other activities are selected for this particular student or group of students.

Most curricular sequences are determined by what should be taught first for the desired outcomes and by how contents will affect the upcoming units in the course (English, 2010, p. 73). Some things are presented time after time in a curriculum with increasing levels of complexity added. This is the concept of a spiral curriculum. A curriculum sequence has some logical, developmental order created with an individual curriculum content area that makes sense to experts in that field (English, 2010, p. 74). The sequencing process starts by analyzing the contents and materials from the previous stage of the curriculum development and putting them in order of increasing difficulty of concepts and skills. For instance, in order to teach Beethoven's "Fur Elise," you may need to initially teach arpeggios. Before arpeggios, you may need to teach chords. Before chords, you may need to teach scales. Before scales, you may need to teach whole and half steps. Before whole and half steps, you may need to teach keyboard topography, etc.

A timeline or curriculum calendar may be created at this point in the curriculum development process. For instance, a semester plan can be divided into units and assigned specific starting and ending dates. Those units may span four to six weeks and cover several lessons.

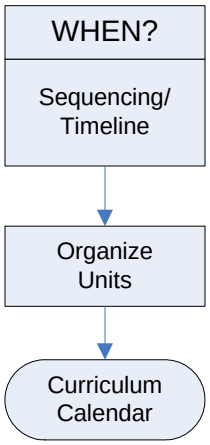

Figure 5 - Fourth Stage of Curriculum Development

Stage 5: Selection and Organization of Methods

Once the content has been sequenced and the curriculum dates have been determined, the next stage in the curriculum process is the selection and organization of methods (see figure 6). The Merriam-Webster's dictionary defines method as "a systematic plan followed in presenting material for instruction." Nicholls (1978) indicates that the method involves the relationship between students, teacher and materials, its manner of presentation to students and the activities the students and teacher carry out (p. 56).

The methodology used for the development of the lesson plans sampled in this project is based on sound pedagogically ideas such as "discovery learning", "spiral curriculum", and "sequencing" from Jerome Brunner as used by Jacobson (2006, pp. 21-28); the four stages of learning proposed by J. F. Herbart—preparation, presentation, association, and generalization (follow-through)—described by Baker-Jordan (204, pp. 75-81), applied by Richard Chorister (2005, p. 35), and stated by Jacobson as "systematic presentation" (2006, p. 26); the individual learning styles: visual, auditory, and kinesthetic as mentioned by Jacobson (2006, p. 33); the learning sequence of sound, feel, sign, and name proposed by Clark (1992, p. 22); and the design

of "conceptual lesson plans" as described by Coats (2006, pp. 5-18). A thorough description of them is beyond the scope of this project so I recommend looking into their respective sources for further clarification. Here's a brief explanation of some of those terms.

Discovery learning is a pedagogical process in which the teacher asks a sequence of questions designed to lead students to "discover" the answer for themselves (Ascari, 2006, p. 6). *Spiral curriculum* involves relating new material to the familiar, going from the known to the unknown (Kridel, 2010, p. 808). Talking about the four stages of learning, Chronister (2005) explains that *Preparation* is the first introduction of a concept or skill (material) to a student. *Presentation* occurs when the student is able to use the new material without much help. *Association* occurs when the student is able to respond correctly to the new material in a context that is not simple and straightforward. *Generalization* occurs when the student no longer needs any kind of formal training or consistent use of the new material. It has been totally assimilated (pp. 35-36). Jacobson (2006) suggests using the elements of sound, feel, symbol, and name in the context of the Preparation stage to address the individual learning styles and through a *Systematic Presentation* to prevent errors (p. 34). Baker-Jordan (2004) recommends teaching the new concept or skill at least three times before moving on to the next stage of learning (p. 87). Coats (2006) explains that a *Conceptual Plan* provides reinforcement of the concept in each composition learned by the students. A concept used in similar yet different contexts enables them to learn independently in their practice. She argues that "instead of plans consisting of a list of what is played when, the plan is a guide to possible problems that may occur in the music and musical concepts that may assist the student in solving the problems." Coats also suggests anticipating the problems that may appear during the lesson in order to devise solutions and questions that will guide the student to think about the music (p. 5).

Although not included in the scope of this project, the products derived from the fourth stage in the curriculum development process are lesson plans, assignments, and student assessments. These documents will determine actual instruction in the next stage of curriculum development. In addition, they will provide feedback for the completion of the course syllabus—the document that establishes a point of communication for parents and students about the course.

The course syllabus is an informational document—widely used in college settings—which can be modified to fit the needs of the piano teacher. The syllabus supports the students in a variety of ways. It communicates information about the course to students and parents (Fink, 2003, p.144). It also describes the educational purposes and defines student responsibilities (Grunert, Mills, & Cohen, 2008, p. 27). Here are some of the elements that the previous authors recommend for inclusion in the syllabus:

- Course purpose and description
- Course objectives
- Required books and materials
- Grading or assessment procedures
- Structure and sequence of class activities
- Course calendar

Some teachers effectively include these elements of the syllabus in the studio policy. This project pinpoints how these syllabic elements fit the curriculum development model. Nevertheless, the process of creating a course syllabus is beyond the scope of this project, therefore I recommend further research in this area, specifically consulting *The Course Syllabus* (Grunert, Mills, & Cohen, 2008).

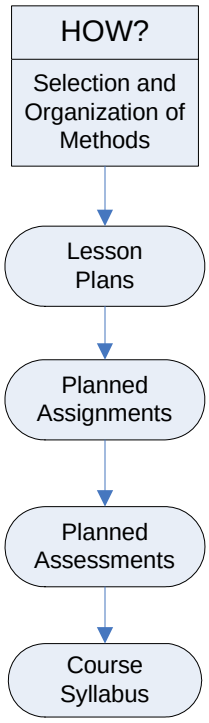

Figure 6 - Fifth Stage of Curriculum Development

Stage 6: Curriculum Implementation

The next major stage in curriculum development has to do with implementing instructional strategies (see figure 7). In this stage, the teacher delivers the planned curriculum to a particular student or group of students. Wiles and Bondi (2007) list several methods for instruction that include demonstration, direct observation, discussion, drill, experimentation, modeling and imitation, and programmed instruction. The teacher combines the elements of time, space, materials, and media to produce a learning experience and the key is organization. The ideal teacher has not only a plan, but a contingency plan, materials, equipment, and a comprehension of the lesson objectives and is ready to improvise according to current conditions (pp. 177-178).

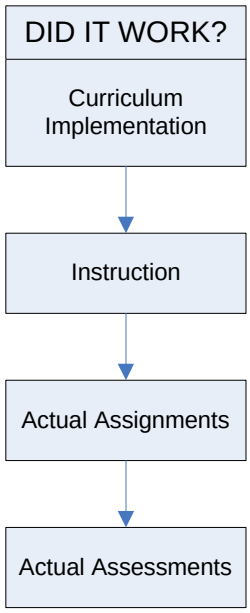

Figure 7 - Sixth Stage of Curriculum Development

During the Curriculum Implementation stage the teacher follows lesson plans to instruct students, gives assignments according to the curriculum plan, and uses assessments or tests from the curriculum to evaluate students' progress. This last element directly affects the evaluation stage of curriculum development because if students are successful at the end of the course, the curriculum is effective.

A "learning-centered" curriculum calls for an "educative assessment." Fink explains that it is a set of feedback and assessment procedures that enhance the quality of student learning (see figure 8). Educative assessment[4] has four key components: Forward-Looking Assessment, Criteria & Standards, Self-Assessment, and FIDeLity Feedback (2003, p.83).

In a nutshell *Forward-Looking Assessment* incorporates exercises, questions, and/or problems that create a real-life context for a given issue, problem, or decision to be addressed. To construct this kind of question or problem, the teacher has to "look forward," beyond the time when the course is over, and ask: "In what kind of situation do I expect students to need, or to be

[4] See Appendix A.4 for a sample worksheet

able to use this knowledge?" Then, create a question or problem that replicates this real-life context as closely as possible. The problem also should be somewhat open-ended and not totally pre-structured. If necessary, certain assumptions or constraints can be given, in order to be able to assess the quality of student responses.

Teachers should explain clearly the *criteria and standards* that will be used to assess student work. Teachers need to ask themselves, and then share with students, "What are the general traits or characteristics of high quality work in this area?" These are the *criteria* for evaluation. Then, based on each of these criteria, what quality of work is acceptable or exceptional? The answers to these questions reveal the teacher's *standards*.

It is also important for teachers to create opportunities for students to engage in *self-assessment.* Later in life, students will need to assess their own performance, and they should start learning how to do that while in the course. Somewhere along the way, students need to generate—and perhaps discuss—appropriate criteria for evaluating and assessing their own work.

As the students work to learn how to perform well, teachers need to provide feedback. High quality feedback will have the characteristics of "*FIDeLity" feedback:*

- **F**requent: Give feedback daily, weekly, or as frequently as possible.
- **I**mmediate: Get the feedback to students as soon as possible.
- **D**iscriminating: Make clear what the difference is between poor, acceptable, and exceptional work.
- **L**oving: Be empathetic in the way you deliver your feedback.

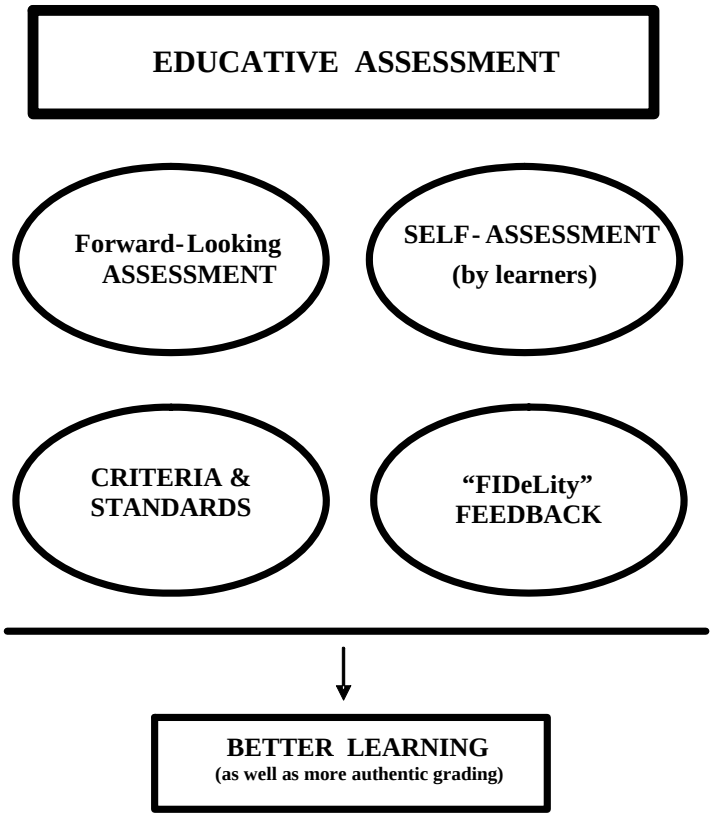

Figure 8 - Educative Assessment

Stage 7: Curriculum Evaluation

Teachers have a vested interest in the outcome of their students and continually ask, "Are students really learning?" Hence the final stage in the curriculum process is evaluation and designing assessment tools to ensure that learning takes place. Kridel (2010) states that this stage includes the evaluation of the curriculum design, implementation and outcomes (p. 209). Nicholls (1978) says that the main criterion for determining the success of the curriculum is the students' progress towards the objectives. Students are not measured against other students but they are measured against themselves (p. 71). Evaluation of a curriculum may consist of assessing whether or not children have learned what the curriculum specified. It also may be an assessment of the teacher in the act of delivering the curriculum (English, 2010, p. 129).

Curriculum Evaluation is actually an ongoing process, always feeding from the outcomes of the previous stages and accumulating a list of modifications, additions and deletions for the next edition of the curriculum development process. Figure 9 illustrates the complete process of Curriculum Development and the flow of information. It also demonstrates the difference between processes and products.

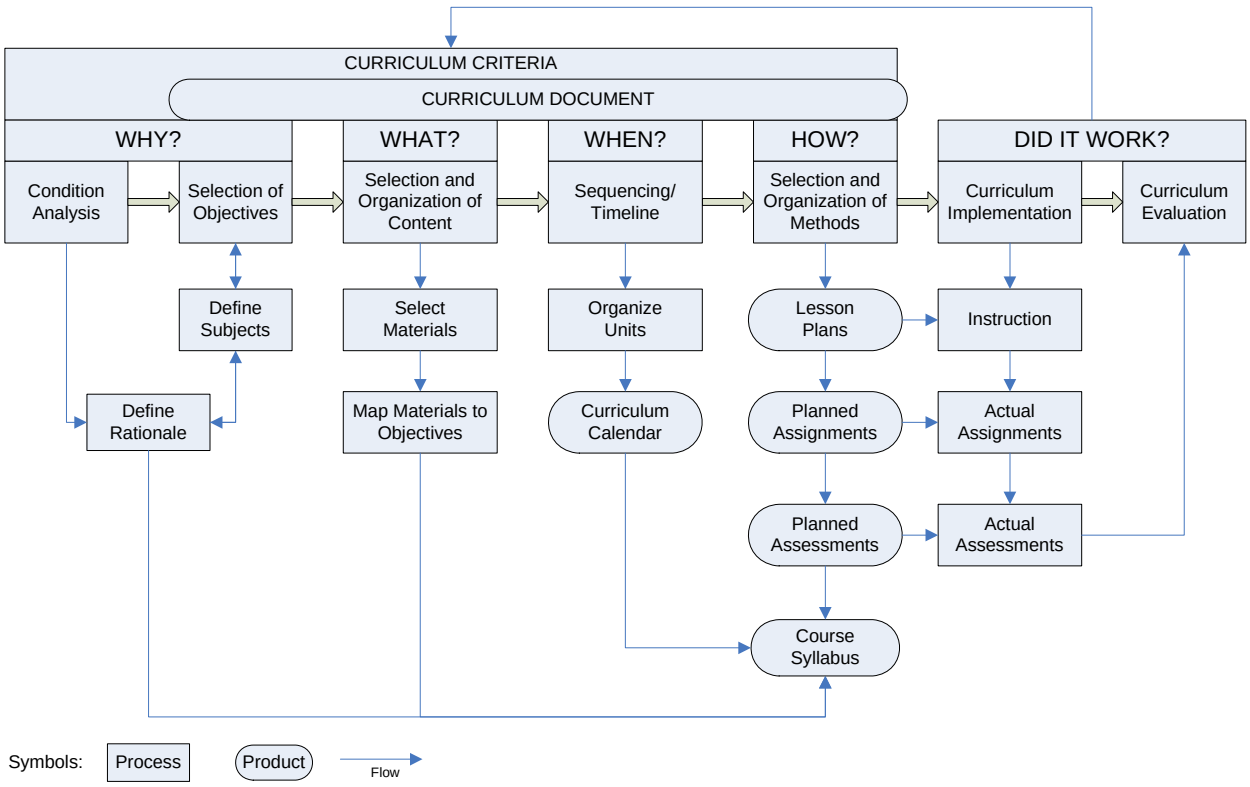

Figure 9 - The Complete Process of Curriculum Development

Summary

Curriculum Development is a complex process which expands into several branches that must be considered as well. The resulting curriculum document provides answers for the why, what, when, and how questions of the development process. It serves as a beacon to guide the course of study for a determined period of time. As a result of the development process, several

auxiliary documents can be generated such as a course syllabus, lessons plans, assignments, and student assessments. Those documents are beyond the scope of this project but are worth mentioning. The final stage evaluates the curriculum in general and causes a re-cycle of the whole process. During this stage the curriculum might be refined and polished for the next term.

SECTION TWO: CASE STUDY

My purpose for this section is to show in practical ways how to develop a basic one-semester curriculum. The profound and insightful curricular foundations presented in the first section of this project are useless to piano teachers unless there is a way to apply them to real life situations. Hence, I'm basing this curriculum on a hypothetical case that reflects common characteristics and challenges of our students.

Stage 1: Condition Analysis

This curriculum is for Jamie, a 12-year old boy that wants to play with the pop band at school. He's a transfer student that relocated from another city six months ago and was looking for a new piano teacher in the area. He has taken about two years of piano lessons already and is about to finish the *Piano Adventures 2B* method book. His interest in piano decreased during the last year, but the pop band at school sparkled his motivation to play keyboard. He is also interested in composition; he played a couple of his own during the initial interview. His mom wants him to play classical music and made a deal with him: he may play with the band as long as he continues his classical studies and take the theory test.

The piano teacher, Mrs. Adams, is an active person in her community, involved with the local Music Teachers Association (MTA), National Federation of Music Clubs (NFMC), and with the Symphony League. She plays regularly with the Praise & Worship band at her church, so she knows about lead sheets and guitar chords charts. It'll be easy for her to relate to what the boy is looking for. Nonetheless, she considers herself a visual learner and a "Guardian-Bear" type of personality. At the initial interview with the student and in talking with his mom, she realized that Jamie is highly kinesthetic. He'll need lots of modeling and many different

activities during his lessons. She's actually pleased to have this type of students and now is ready to find solutions for this case and create a course of study for Jamie.

Based on these facts and information gathered during the initial interview, Mrs. Adams creates the following charts:

Learning Expectations for the Student		
Student's Own	**Mom's**	**Teacher's**
❖ Prepare to play with the pop band at school next semester ❖ Compose original songs ❖ Learn to play keyboards	❖ Learn classical pieces ❖ Take the theory test	❖ Improve music reading ❖ Develop technique ❖ Play in ensemble/duets ❖ Learn performance strategies ❖ Appreciate music history

Student Condition	
Reading Level	Advanced level 2
Sight-reading	Fair
Theory	Ready to start grade 7
Technique	Ready to start level 3 but needs attention to arm weight and wrist/arm/shoulder relaxation
Performance	Good but there's room for improvement (articulation, dynamics, pose, expression, etc.)
Memorization	Good but mostly tactile
Ear Development	Able to identify and play a series of notes in one octave range
Rhythm Development	Able to identify and clap back written rhythm patterns at level 2 of the method book
Music History	Basic notion of Bach, Mozart, Beethoven, Joplin, and Gershwin
Learning Style	Kinesthetic

Environment Condition	
Supporting Parents	Yes
Acoustic Piano	Yes
Keyboard	No
Other Activities	Swimming, robotics
Hobbies	Computers, video games, chess

Music Studio Condition	
Acoustic Pianos	Yes (2)
Keyboards	Yes (4)
Computer Lab	Yes
Software	Band in a Box, Home Concert Xtreme, Music Ace Maestro, Interactive Musician, Finale

Once she has an overall picture of the conditions she writes down the following recommendations:

Recommendations
For the Parents & Student ❖ Purchase a keyboard—preferably a Yamaha PSR or YPG that include auto-accompaniment styles, sequencer, and USB MIDI interface. Price range $200.00 - $800.00 ❖ One hour private lesson per week and one 50-minute keyboard ensemble session per month for Jamie ❖ One hour of practice every day for Jamie
For the Teacher None

At this time, Mrs. Adams starts thinking about the course rationale. She has already enough information to justify the development of this curriculum, so she writes the following statement:

Rationale
As a music teacher, I strive to motivate my students to reach higher levels in their music education. Jamie has much potential and has demonstrated good ability to learn. This curriculum will prepare him to play with the pop band next semester by learning to play from lead sheets, playing by ear, and developing ensemble skills. In addition, we'll continue working on music reading, ear training, and rhythm development because these skills will enable him to become an independent learner. Theory and improvisation will help Jamie with his composition projects, so we'll include them on a regular basis. We all want him to become an accomplished piano and keyboard player and the key to that treasure is a sound and solid technique. Hence we'll use not only technical exercises but classical pieces to give him a flow of options that will help him also with memorization.

Finally, we'll talk about the world of music at the right times and we might even schedule an exciting event, like attending Lang Lang's concert next January.

Armed with those charts and rationale, Mrs. Adams is ready for the next stage.

Stage 2: Selection of Objectives

At this stage, Mrs. Adams is able to define objectives based on the previous condition analysis. Also, by using the questionnaire in Appendix A.3, she deducts the following broad goals:

- I need to prepare Jamie to play the keyboard with the pop band by:
  - teaching him how to play from lead sheets
  - showing him how to playing by ear
  - training him in ensemble playing
- I want him to become an independent learner, so in every lesson we'll work on:
  - music reading
  - ear training
  - rhythm development
- Jamie is interested in composition, so we'll also cover:
  - theory
  - improvisation
  - transposition
- To become an accomplished piano/keyboard player Jamie needs to develop a solid technique so we'll include in the plan:
  - technical exercises and pure technique (i.e. scales, arpeggios, chords) that develop:
    - a sense of pulse
    - arm-weight
    - good tone quality
    - good fingering
    - confident hand position
  - classical and educational pieces that:
    - focus on varied articulations and dynamics
    - use large arm movements
    - help in memorization
- I want to Jamie to become excited about the world of music
  - we'll talk about music history facts at the right times
  - plan a fun event

From this list, Mrs. Adams pinpoints the following subjects:

Curriculum Subjects
1. Repertoire a. Performance Strategies/Memorization b. Music History and Appreciation 2. Technique 3. Sight-Reading/Rhythm Development 4. Theory a. Analysis b. Aural Development/Playing by ear c. Harmonization/Playing from lead sheets i. Playing keyboard with auto-accompaniment styles d. Transposition 5. Composition/Improvisation 6. Ensemble a. Play duets b. Play with a keyboard ensemble

Mrs. Adams is satisfied with the previous list of goals because it covers everything that is needed for this particular student. However she knows that in order to be effective, those goals need to be more specific so she uses the following backward design template and completes the first two steps for each goal:

Backward Design Template
(see Appendix A.2)

Step 1–Identify Desired Results	
Established Goals: ❖ Prepare Jamie to play the keyboard with the pop band	
Understandings: *Jamie will understand that…* ❖ Playing with a band is fun but also requires a lot of practice	**Essential Questions:** ❖ What skills does Jamie need to develop in order to be able to play with the band?
Jamie will know that… ❖ Lead sheets are widely used in band settings ❖ Playing by ear is also required ❖ Being able to transpose a song on the	*Jamie will be able to…* ❖ Play from lead sheets by identifying chords on the page and preparing hand positions quickly ❖ Play tunes on the keyboard that he

fly is usually expected ❖ Being able to improvise is a desirable trait ❖ Playing together involves good listening, predictability, good sense of rhythm and sensitivity to what others are doing	hears on the CD or his MP3 player ❖ Transpose a piece to the keys of C, D, E, F, G, and A ❖ Improvise on a predetermined scale ❖ Play duets with teacher, play keyboard with auto-accompaniment styles, play with other students in a keyboard ensemble
Step 2–Determine Acceptable Evidence	
Performance Tasks: ❖ Student plays from a Lead Sheet (RH: triads, LH: chord roots in octaves) that he has never seen before, keeping a steady beat, and with no interruptions ❖ Student plays a 4-bar tune by ear after listening it four times ❖ Student transposes a lead sheet to the keys of C, D, E, F, G, and A ❖ Student improvises on a blues scale following the 12-bar blues pattern while teacher accompanies ❖ Student plays with a keyboard ensemble at the final recital	**Other Evidence:** ❖ Plays keyboard with auto-accompaniment styles ❖ Plays along with CD tracks ❖ Plays with a keyboard ensemble at the scheduled sessions

Once she completes the backward design processes, Mrs. Adams distributes the resulting goals into the appropriate curriculum subjects:

Curriculum Objectives
1. Repertoire 1.1. Performance Strategies/Memorization 1.1.1. Memorize four varied and contrasting pieces to be performed at two studio recitals. 1.1.2. Play familiar tunes and pop songs 1.1.3. Play creative pieces that build strong technical skills and use large arm movements 1.1.4. Play pieces with dynamic contrasts and strong rhythmic appeal 1.1.5. Study pieces that develop good musical phrasing 1.2. Music History and Appreciation 1.2.1. Study the following aspects of music history 1.2.1.1. Baroque, Classical, Romantic, and Contemporary periods of keyboard music

1.2.1.2. Sonata/Sonatina
1.2.1.3. Symphony
1.2.1.4. Opera

2. Technique
   2.1. Study selected exercises to develop arm-weight, good fingering, and confident hand position.
   2.2. Study selected cadences and chord progressions
   2.3. Study selected scales and arpeggios
   2.4. Study selected drills to develop varied articulations such as non-legato, staccato, and legato, and large arm movements.
   2.5. Study selected drills to develop two-note, three-note slurs and triplets
   2.6. Study selected drills to develop good tone quality
3. Sight Reading/Rhythm Development
   3.1. Study pieces in C, G, D, and F Major keys
   3.2. Study pieces that contain intervals up to the 7^{th}
   3.3. Learn pieces in 3/8 and 6/8 time signatures
   3.4. Study pieces that utilize triplets
   3.5. Study pieces that utilize ledger lines
   3.6. Study pieces that use to chromatic scale
   3.7. Study pieces that use one-octave arpeggios
   3.8. Study selected drills to develop a sense of pulse
4. Theory
   4.1. Analysis
      4.1.1. Identify major and perfect intervals up to the 8ve
      4.1.2. Learn about double sharps and double flats
      4.1.3. Learn about simple, compound, and asymmetrical meters
      4.1.4. Identify the key signatures for all major and minor scales
   4.2. Aural Development/Playing by Ear
      4.2.1. Learn simple songs by ear (4-8 measures long)
      4.2.2. Be able to play a 4-bar tune by ear after listening it four times
   4.3. Harmonization/Playing from Lead Sheets
      4.3.1. Be able to harmonize a simple melody using I, IV, and V7 chords
      4.3.2. Be able to play from a lead sheet (RH: triads, LH: chord roots in octaves) keeping a steady beat, and with no interruptions
      4.3.3. Play keyboard using various auto-accompaniment styles reading from a lead sheet
   4.4. Transposition
      4.4.1. Be able to transpose a simple melody to the keys of C, D, E, F, G, and A
5. Composition/Improvisation
   5.1. Create a simple composition using I, IV, and V chords
   5.2. Learn about melody sequences, augmentation, diminution, inversion and retrograde
   5.3. Create a composition using a theme and variations
   5.4. Work on five improvisation exercises
   5.5. Be able to improvise on a blues scale following the 12-bar blues pattern while teacher accompanies

6. Ensemble Skills
   6.1. Learn to play along with a soundtrack
   6.2. Be able to play duets with teacher or fellow students
   6.3. Be able to synchronize with duet partner or ensemble in terms of rhythm, articulation, dynamics, phrasing, balance, and tempo
   6.4. Play with a keyboard ensemble at the studio recitals

Having this comprehensive list of goals in mind, now Mrs. Adams starts looking for the materials that will help Jamie accomplish them.

Stage 3: Selection and Organization of Content

Mrs. Adams easily identifies the appropriate books for music reading, theory, and technique; she has done it multiple times in the past. However she carefully selects the repertoire that is best for Jamie—creative pieces that will motivate and inspire him. Now, she is debating in her mind about the material for harmonization and for playing lead sheets. There are several choices for piano but makes a bold move by selecting a guitar book instead. The reasons are that it contains many pieces nicely sequenced and includes 4 CDs, to immerse the student in sound and style. Here's the material she selected for Jamie:

Author – Title	**Categories / Skills**	**% Used**
Faber, *Piano Adventures*, Lesson Book- Level 3A	Sight Reading, History, Composition, Transposition	100
Schaum, *Fingerpower*, Level 3	Technique	100
Bastien, *Scales, Chords & Arpeggios*	Technique	50
Rathnau, *Theory Time*, Grade 7	Theory, Aural Skills	100
Marlais, *In Recital Throughout the Year*, Vol. One, Book 3	Repertoire, Ensemble Skills	50
Magrath, *Masterworks Classics*, Levels 1-2	Repertoire, Technique	60
Schmid, *Beginning Guitar Superbook* (Hal-Leonard)	Harmonization, Lead Sheets, Ensemble Skills, Repertoire	45
Keveren, *Piano Ensembles*, Level 4	Ensemble Skills	100
Kinney, *Pattern Play*, Book 1	Improvisation, Composition	40
Olson/Rossi, *Music by Me*, Book 3	Composition	90
Finale Notepad software	Composition	N/A

From those sources Mrs. Adams chooses the following pieces (excerpt shown):

Curriculum Content	
Curriculum Objectives	**Pieces/Sources**
1.1.1 Memorize four varied and contrasting pieces to be performed at two studio recitals.	❖ Autumn Colors (from In Recital Throughout the Year, pp. 6-7) ❖ Raindrops on My Roof (from In Recital Throughout the Year, pp. 8-9) ❖ Joseph, Dearest Joseph Mine (from In Recital Throughout the Year, pp. 24-25) ❖ Trumpet Tune (from Masterwork Classics, pp. 6-7)
1.1.2 Play familiar tunes and pop songs	❖ Yankee Doodle (from Beginning Guitar Superbook, p. 16) ❖ Londonderry Air (from Beginning Guitar Superbook, p. 30) ❖ Will the Circle Be Unbroken (from Beginning Guitar Superbook, p. 36) ❖ Every Breath You Take (from Beginning Guitar Superbook, p. 66) ❖ Hound Dog (from Beginning Guitar Superbook, p. 87) ❖ Rock Around the Clock (from Beginning Guitar Superbook, pp. 122-123)
1.2.1.2 Sonata/Sonatina	❖ Sonatina in C (by Duncombe from Piano Adventures Lesson Book 3A)
1.2.1.3 Symphony - Mozart	❖ Theme from Symphony No. 40 (from In Recital Throughout the Year, pp. 18-19)
1.2.1.4 Opera	❖ O Mio Bambino Caro (from In Recital Throughout the Year, pp. 14-15)

After Mrs. Adams has selected the content for all objectives in the curriculum, she goes on to the next stage.

Stage 4: Sequencing/Timeline

Mrs. Adams looks at her calendar and determines the following dates for the curriculum units and lessons:

Fall Semester Plan		
Unit	**Dates**	**Private Lessons**
1	August 18 – September 22	6
2	September 29 – October 27	5
3	November 3 – December 19	6

She also sets the dates for keyboard ensemble sessions and recitals and tentatively selects the pieces for Jamie to play at those dates (from the objectives). She knows that these selections may change once she gets feedback from the student and parents.

Keyboard Ensemble Sessions: August 24, September 19, October 25, November 14, & December 12

Studio Recitals: October 25 & December 19
Pieces: Autumn Colors; Trumpet Tune; Raindrops on My Roof; Joseph, Dearest Joseph Mine

Other Important Dates to Remember:
December 10 – due date for original composition
January 29 – Theory Test
April 15 – Achievement Auditions

Next, she creates the following table to synchronize all materials:

MATERIAL SYNCHRONIZATION (by page numbers)

Date*	Faber	Schaum	Bastien	Rathnau	Marlais	Magrath	Schmid	Keveren	Kinney	Olsson
08/18	2-5	3	4	1-4		4-5	14		4-7	
08/25	6-7	4-5	6	5-7	6-7	6-7	16,36			2-4
08/29							*14,16, 36*	*9,11, 13,15*	*4-7*	
09/01	8-10	6-7	8	8-10,50		8-9	18,22, 61		8-11	
09/08	11-13	8	10	11-14	8-9	10-11	24-25			5-7
09/15	14-15	9	12	15-18			27-30,84		16-19	
09/19							*18-30, 61,84*	*10,12, 14,16*	*8-11, 16-19*	
09/22	16-19	10	14	19-21,51		26	40-42, 102-103			8-9
09/29	20-22	11	16	22-24	14-15		44-45,136		24-27	
10/06	23-25	12	20	25-27		12	56-57			10-12
10/13	26-27	13		28-31,52		14	58,61, 122		28-31	
10/17							*40-45, 56-61, 122,136*	*25,27 29,31*	*24-31*	
10/20	28-31	14	22	32-34	18-19	24	63,65			13-15
10/25										
10/27	32-35	15	24	35-38		23	66-67		30-35	
11/03	36-37	16-17	5	39-41,52	24-25	17	74,85-86			16-18
11/10	38-40	18	7	42-43			93,97		36-39	
11/14							*63-67, 74, 85-97*	*26,28,30, 32*	*30-39*	
11/17	41-43	19	9	44-46		30-31	104,112			19-20
12/01	45-47	20	21	47			124,130		40-43	
12/08	48-51	21	23	48		22	140-142			21-23
12/12										
12/15	52-53	22-23	25	49			134-135		44-47	24-27
12/19										

***Notes:** these are presentation dates. Most new concepts require at least three preparation sessions. Bold dates are for recital; italics for keyboard ensemble sessions*

To synchronize these materials, Mrs. Adams takes into consideration sequencing issues, spiral design, and due dates. For instance, she plans to introduce the 6/8 time signature (Piano Adventures 3A) on September 29, hence she delays all pieces in Masterwork Classics that use that time signature and assigns them after that date. Mrs. Adams is confident that the method, theory, and technique books have been carefully sequenced so she divides the number of pages in these books by the number of lessons in the semester to have a rough idea of how many pages

to cover in each lesson. For instance, she divides the 53 pages from Piano Adventures Lesson 3A into 17 lessons for this semester resulting in 3.12 pages per lesson. Then she literally goes page by page in those books to fine-tune the process and assigns two to five pages per lesson depending on the contents. For the rest of the material, she selects specific pages that are appropriate for a particular lesson or learning activity. For instance, in the first private lessons she plans to cover material from *Beginning Guitar Superbook* and *Pattern Play 1*. She will show Jamie how to play bass notes with LH and chords in RH following lead sheets. Also they will cover some improvisation activities. Then on the first keyboard ensemble session, she plans to cover the same material but this time adding the synergy of the group, all students playing together. Mrs. Adams knows that it will give Jamie a new perspective.

Stage 5: Selection and Organization of Methods

Before creating the lessons plans for this curriculum, Mrs. Adams writes down information about the materials, including the concepts and skills for each subject. She also pinpoints the appropriate methods to teach them. These tables will help her organize her thoughts and figure out the best way to create the respective lesson plans.

Jamie's Curriculum - Unit 1

Lesson 1 - August 18

Subject	**Curriculum Objectives**	**Concepts & Skills**	**Instruction Methods**	**Materials**
Reading	1.1.5	Review material from level 2B	❖ Discussion	Faber pp. 2-5
Technique/ Exercises	2.4 2.5	Triplets	❖ Demonstration ❖ Experimentation ❖ Reading	Schaum p. 3
Pure Technique	2.3	C major scale, chords, and arpeggios	❖ Rote ❖ Reading	Bastien p. 4
Theory	4.1.4	❖ Stem Rule ❖ Major Key Signature	❖ Discussion ❖ Drill	Rathnau pp. 1-4
Repertoire 1				
Repertoire 2	2.1	Arm weight, dynamics, 3-note slurs	❖ Demonstration ❖ Experimentation	Magrath pp. 4-5

Lead Sheets	4.3.2	❖ Primary chords in the key of C ❖ LH-bass, RH-chords accompaniment	❖ Rote ❖ Experimentation	Schmid p. 14
Ensembles				
Improvisation	5.4	❖ Pentatonic scale (black keys) ❖ Patterns and variations	❖ Modeling & imitation	Kinney pp. 4-7
Composition				

Lesson 2 - August 25

Subject	**Curriculum Objectives**	**Concepts & Skills**	**Methods**	**Materials**
Reading	2.3 2.2	❖ Review C, G, and F scales ❖ Review the I, IV, and V7 chords	❖ Discussion	Faber pp. 6-7
Technique/ Exercises	2.1	Two notes against one (RH/LH)	❖ Demonstration ❖ Experimentation ❖ Reading	Schaum p. 4-5
Pure Technique	2.3	G major scale, chords, and arpeggios	❖ Demonstration ❖ Reading	Bastien p. 6
Theory	4.1.1	❖ Ledger lines ❖ Classification of intervals by size and type	❖ Discussion	Rathnau pp. 5-7
Repertoire 1	1.1.1 1.1.3	Pedal, 8va, D.C. al fine	❖ Direct observation ❖ Reading	Marlais pp. 6-7
Repertoire 2	1.1.4 1.1.5	Finger shifts, phrasing	❖ Demonstration ❖ Experimentation ❖ Reading	Magrath pp. 6-7
Lead Sheets	4.3.1 4.3.2	❖ C, F, G7 chords ❖ G, C, D7 chords	❖ Modeling & imitation	Schmid pp. 16, 36
Ensembles				
Improvisation				
Composition	3.8	❖ Rhythm: upbeats & downbeats	❖ Discussion ❖ Drill	Olsson pp. 2-4

Keyboard Ensemble Session 1 - August 29

Subject	**Curriculum Objectives**	**Concepts & Skills**	**Methods**	**Materials**
Lead Sheets	4.3.1 4.3.2	❖ Primary chords in the keys of C and G ❖ LH-bass, RH-chords accompaniment	❖ Reading ❖ Listening ❖ Observing	Schmid p. 14, 16, 36
Ensembles	6.3	❖ Steady beat ❖ Multi-measure rests ❖ Listening ear	❖ Reading ❖ Listening	Keveren pp. 9, 11, 13, 15
Improvisation	5.4	❖ Pentatonic scale (black keys) ❖ Patterns and variations	❖ Experimentation	Kinney pp. 4-7

Lesson 3 - September 1

Subject	**Curriculum Objectives**	**Concepts & Skills**	**Methods**	**Materials**
Reading	3.1	❖ Apply the I, IV, and V7 chords in the key of F ❖ Musical Form – binary and ternary	❖ Discussion	Faber pp. 8-9 Faber p. 10
Technique/ Exercises	2.1	Cross hands in 3/4 and 4/4	❖ Demonstration ❖ Experimentation ❖ Reading	Schaum p. 6-7

Pure Technique	2.3	D major scale, chords, and arpeggios	❖ Direct observation ❖ Reading	Bastien p. 8
Theory	4.1.2	❖ Chromatic and diatonic half steps ❖ Double sharps and double flats ❖ Ear Training 1	❖ Discussion	Rathnau pp. 8-10, 50
Repertoire 1				
Repertoire 2	1.1.4 1.1.5	Hand contraction/expansion, articulation	❖ Reading	Magrath pp. 8-9
Lead Sheets	4.3.1 4.3.2 4.3.3	❖ C, G7, D7, E7, Am, E chords ❖ Pickup notes ❖ Chords in Am	❖ Modeling & imitation	Schmid pp. 18, 22, 61
Ensembles				
Improvisation	5.5	❖ Eb blues scale ❖ 12-Bar blues pattern	❖ Demonstration ❖ Experimentation	Kinney pp. 8-11
Composition				

Lesson 4 - September 8

Subject	**Curriculum Objectives**	**Concepts & Skills**	**Methods**	**Materials**
Reading	3.8	❖ Review binary form ❖ Alberti bass	❖ Discussion	Faber p. 11 Faber pp. 12-13
Technique/ Exercises	2.1 2.4	Chord Inversions	❖ Reading ❖ Direct observation	Schaum p. 8
Pure Technique	2.3	Major scale, chords, and arpeggios	❖ Reading ❖ Modeling	Bastien p. 10
Theory	4.1.3	❖ Simple, compound, and asymmetrical meters ❖ Major scale pattern	❖ Discussion ❖ Analysis	Rathnau pp. 11-14
Repertoire 1	1.1.1 1.1.4	Staccato, cresc, dim, molto rit	❖ Reading	Marlais pp. 8-9
Repertoire 2	1.1.4 1.1.5	Position changes, finger shifts, dynamics	❖ Reading	Magrath pp. 10-11
Lead Sheets	4.3.1 4.3.2	❖ Chords in the key of Dm ❖ Ties	❖ Reading ❖ Modeling	Schmid pp. 24-25
Ensembles				
Improvisation				
Composition	5.2	❖ Sequence	❖ Analysis ❖ Discussion	Olsson pp. 5-7

Lesson 5 - September 15

Subject	**Curriculum Objectives**	**Concepts & Skills**	**Methods**	**Materials**
Reading	3.2	❖ Interval of a 7^{th} ❖ Common Time	❖ Demonstration ❖ Experimentation ❖ Reading	Faber p. 14 Faber p. 15
Technique/ Exercises	2.4 2.5	Hand stretching	❖ Demonstration ❖ Experimentation ❖ Reading	Schaum p. 9
Pure Technique	2.3	E major scale, chords, and arpeggios	❖ Demonstration ❖ Reading	Bastien p. 12
Theory	4.1.4	❖ Major scales	❖ Discussion	Rathnau pp.

		❖ Key signatures		15-18
Aural Dev.	4.2.1	Learn simple songs by ear		Schmid pp. 27-30
Repertoire 2				
Lead Sheets	4.3.2 4.3.3	❖ Chords in the key of Am ❖ Power chords ❖ Syncopation	❖ Modeling & imitation	Schmid pp. 27-30, 84
Ensembles				
Improvisation	5.4	❖ Persian scale	❖ Modeling ❖ Experimentation	Kinney pp. 16-19
Composition		❖ Compose a short piece using an ostinato pattern in D minor	❖ Discussion ❖ Drill	Faber p. 15

Keyboard Ensemble Session 2 - September 19

Subject	**Curriculum Objectives**	**Concepts & Skills**	**Methods**	**Materials**
Lead Sheets	4.3.1 4.3.2	❖ C, G7, D7, E7, Am, E chords ❖ Chords in the key of Am ❖ Power chords ❖ Syncopation	❖ Reading ❖ Listening ❖ Observing	Schmid pp. 18-30, 61,84
Ensembles	6.3	❖ Syncopation ❖ Focus and concentration	❖ Reading ❖ Listening	Keveren pp. 10, 12, 14, 16
Improvisation	5.4 5.5	❖ Pentatonic scale ❖ 12-bar blues pattern ❖ Persian scale	❖ Experimentation	Kinney pp. 8-11, 16-19

Lesson 6 - September 22

Subject	**Curriculum Objectives**	**Concepts & Skills**	**Methods**	**Materials**
Reading	3.1 3.8	❖ Cut Time ❖ Tenuto, voicing	❖ Discussion ❖ Reading ❖ Modeling	Faber pp. 16-17 Faber pp. 18-19
Technique/ Exercises	2.1 2.4	Finger velocity	❖ Demonstration ❖ Experimentation ❖ Reading	Schaum p. 10
Pure Technique	2.3	B major scale, chords, and arpeggios	❖ Direct observation ❖ Reading	Bastien p. 14
Theory	4.1.4	❖ Relative minor scale ❖ Natural minor scale	❖ Discussion	Rathnau pp. 19-21
Repertoire 1	1.1.4	Staccatissimo, accents	❖ Reading	Magrath p. 26
Repertoire 2				
Lead Sheets	4.3.1 4.3.2	❖ Chords in the key of Em	❖ Modeling & imitation	Schmid pp. 40-42, 102
Ensembles				
Improvisation				
Composition	5.2	❖ Sequencing a melody	❖ Discussion ❖ Drill	Olsson pp. 8-9

Curriculum Products

At this point in time, Mrs. Adams has completed the most complicated tasks in curriculum development. Now she can proceed to create some auxiliary documents derived from the curriculum: the course syllabus, lesson plans, assignments, and assessments.

Course Syllabus

Mrs. Adams plans to give this document to Jamie's parents at the start of the semester. It describes the course, objectives, and requirements, and outlines the calendar.

Course Syllabus

Course purpose and description

This course will prepare Jamie to play with the pop band next semester by learning to play from lead sheets, playing by ear, and developing ensemble skills. In addition, we'll continue working on music reading, ear training, and rhythm development because these skills will enable him to become an independent learner. Theory and improvisation will help Jamie with his composition projects, so we'll include them on a regular basis. We all want him to become an accomplished piano and keyboard player and the key to that treasure is a sound and solid technique. Hence we'll use not only technical exercises but classical pieces to give him a flow of options that will help him also with memorization. Finally, we'll talk about the world of music at the right times and we might even schedule an exciting event, like attending Lang Lang's concert next January.

Required books and materials

1. *Piano Adventures*, Lesson Book- Level 3A (Hal-Leonard: Faber)
2. *Fingerpower*, Level 3 (Schaum)
3. *Scales, Chords & Arpeggios* (Kjos: Bastien)
4. *Theory Time*, Grade 7 (Rathnau)
5. *In Recital Throughout the Year*, Vol. One, Book 3 (FJH: Marlais)
6. *Masterworks Classics*, Levels 1-2 (Alfred: Magrath)
7. *Beginning Guitar Superbook* (Hal-Leonard: Schmid)
8. *Piano Ensembles*, Level 4 (Hal-Leonard: Keveren)
9. *Pattern Play*, Book 1 (Frederick Harris: Kinney)
10. *Music by Me*, Book 3 (FJH: Olson/Rossi)
11. Finale Notepad software (MakeMusic)

Course objectives

1. Repertoire
    1.1. Performance Strategies/Memorization
        1.1.1. Memorize four varied and contrasting pieces to be performed at two studio recitals.
        1.1.2. Play familiar tunes and pop songs
        1.1.3. Play creative pieces that build strong technical skills and use large arm movements
        1.1.4. Play pieces with dynamic contrasts and strong rhythmic appeal

1.1.5. Study pieces that develop good musical phrasing
1.2. Music History and Appreciation
1.2.1. Study the following aspects of music history
1.2.1.1. Baroque, Classical, Romantic, and Contemporary periods of keyboard music
1.2.1.2. Sonata/Sonatina
1.2.1.3. Symphony
1.2.1.4. Opera

2. Technique
2.1. Study selected pentascales and root position triads to develop arm-weight, good fingering, and confident hand position.
2.2. Study selected cadences and progressions
2.3. Study selected scales and arpeggios
2.4. Study selected drills to develop varied articulations such as non-legato, staccato, and legato, and large arm movements.
2.5. Study selected drills to develop two-note, three-note slurs and triplets
2.6. Study selected drills to develop good tone quality

etc.

Grading or assessment procedures

The student will fulfill the objectives by:

- Practicing a minimum of 60 minutes every day
- Demonstrating mastery of the assigned pieces and exercises at the lesson
- Completing the theory assignments
- Participating in keyboard ensemble sessions
- Participating in the studio recitals
- Taking the theory test

Calendar

Private Lessons:
Unit 1: August 18 – September 22 (6 lessons)
Unit2: September 29 – October 27 (5 lessons)
Unit 3: November 3 – December 19 (6 lessons)

Keyboard Ensemble Sessions: August 24, September 19, October 25, November 14, & December 12

Studio Recitals: October 25 & December 19
Pieces: Autumn Colors; Trumpet Tune; Raindrops on My Roof; Joseph, Dearest Joseph Mine

Other Important Dates to Remember:
December 10 – due date for original composition
January 29 – Theory Test
April 15 – Achievement Auditions

Recommendations

Purchase a keyboard—preferably a Yamaha PSR or YPG that include auto-accompaniment styles, sequencer, and USB MIDI interface. Price range $200.00 - $800.00

Lesson Plans, Assignments, and Assessments

Based on the curriculum, Mrs. Adams now creates the lesson plans, assignments, and assessments for the first unit of the course.

Lesson Plan No. 1

Curriculum Objectives *(selected)*:

1.1.5. Study pieces that develop good musical phrasing
2.4. Study selected drills to develop varied articulations
4.1.4. Identify the key signatures for all major and minor scales *(partial)*
4.3.2. Be able to play from a lead sheet

Main Concepts and Skills:

- ❑ Scale
- ❑ Arm weight
- ❑ Dynamics
- ❑ Tension/release

Possible Questions or Problems:

- ❑ Explaining the concept of arm weight
  - o Ask student to drop a pencil
  - o Describe law of gravity
  - o Apply imagery to playing the piano

Materials:

Same as outlined in the Course Syllabus

	Development:	**Time**
1	Introductory activity (Guitar Superbook) ❑ Teach bass/chord accompaniment using I, IV, V7 ❑ Explain reading from a lead sheet (p. 14)	10
2	Technique (Fingerpower) ❑ Drill on C major scale, chords, and arpeggios ❑ Work on triplets (p. 3)	10
3	Reading (Piano Adventures) ❑ Review material from level 2B (pp. 2-5)	10
4	Theory (Theory Time) ❑ Explain the Stem Rule ❑ Practice rhythms on p. 3 (clap or tap) ❑ Discuss major key signatures	5
5	Improvisation (Pattern Play) ❑ Explain patterns and variation (pp. 4-7) ❑ Improvise on the Gb pentatonic scale (black keys)	10
6	Repertoire (Masterwork Classics) ❑ Explain the concept of arm weight ❑ Explore pieces (pp. 4-5) ❑ Work on dynamics and 3-note slurs	10
	Total Time	55

Lesson Evaluation:
Jamie is a little rusty on scales, but we got the C major going, so I hope he'll do better next time. I think he understood the concept of arm weight (the pencil imagery helped), I'll still reinforce that next lesson.

Assignment No. 1	
Material	**Practice Goals**
Piano Adventures: pp. 4-5 "Sakura"	❑ Be able to keep a tempo of ♩ = 66 throughout the piece ❑ Be able to create dynamic changes ❑ Be able to play with sustain pedal
Fingerpower: p. 3 "Triplets"	❑ Be able to keep a tempo of ♩ = 66 throughout the exercise ❑ Pay attention to phrasing
Scales & Chords: p. 4 "C major scale, chords and arpeggios"	❑ Be able to keep a tempo of ♩ = 56 throughout the drills
Theory Time: pp. 1-4	❑ Complete all exercises on these pages ❑ Be able to clap or tap rhythms on p. 3
Masterwork Classics: pp. 4-5	❑ Be able to keep a tempo of ♩ = 72 throughout the pieces ❑ Focus on arm weight, articulation, and dynamics
Guitar Superbook p. 14 "Ode to Joy"	❑ Be able to play along with CD track, keeping a steady beat ❑ Play bass with LH, and chords with RH
Pattern Play: pp. 4-7	❑ Be able to improvise on the Gb pentatonic scale

Assessment No. 1	
Material	**Evaluation**
Piano Adventures: pp. 4-5 "Sakura"	❑ Be able to keep a tempo of ♩ = 76 throughout the piece ❑ Be able to create dynamic changes ❑ Be able to play with sustain pedal
Fingerpower: p. 3 "Triplets"	❑ Be able to keep a tempo of ♩ = 80 throughout the exercise ❑ Pay attention to phrasing
Scales & Chords: p. 4 "C major scale, chords and arpeggios"	❑ Be able to keep a tempo of ♩ = 76 throughout the drills
Theory Time: pp. 1-4	❑ Complete exercises on the book ❑ Be able to clap or tap rhythms on p. 3
Masterwork Classics: pp. 4-5	❑ Be able to keep a tempo of ♩ = 72 throughout the pieces ❑ Focus on arm weight, articulation, and dynamics
Guitar Superbook p. 14 "Ode to Joy"	❑ Be able to play along with CD track, keeping a steady beat ❑ Play bass with LH, and chords with RH
Pattern Play: pp. 4-7	❑ Be able to improvise on the Gb pentatonic scale

Lesson Plan No. 2

Curriculum Objectives *(selected):*

2.1. Study selected exercises to develop arm-weight, good fingering and hand position.
2.2. Study selected cadences and chord progressions
2.3. Study selected scales and arpeggios

Main Concepts and Skills:

- ❑ Scale
- ❑ Texture
- ❑ Arm weight

Possible Questions or Problems:

- ❑ Understanding upbeats and downbeats
  - o Listen to many examples and conduct the beat
  - o Play percussion instruments – use different ones for the downbeat

Materials:

Same as outlined in the Course Syllabus

	Development:	**Time**
1	Technique (Fingerpower) ❑ Two notes against one (p. 4-5) ❑ Review Triplets (p. 3)	5
2	Technique (Scales & Chords) ❑ G major scale, chords, and arpeggios ❑ Review C major scale, chords, and arpeggios	5
3	Reading (Piano Adventures) ❑ Review C, G, and F scales (p. 6-7) ❑ Review I, IV, and V7 chords ❑ Transpose patterns	5
4	Repertoire (In Recital) ❑ Introduce "Autumn Colors" (p. 6-7) ❑ Explain 8va and D.C. al Fine ❑ Work on pedal	10
5	Theory (Theory Time p. 5-7) ❑ Explain ledger lines ❑ Discuss classification of intervals by size and type	10
6	Lead Sheets (Guitar Superbook p. 16, 36) ❑ Play "Yankee Doodle" and "Will the Circle" melodies ❑ Practice bass/chords accompaniment	5
7	Composition (Music by Me pp. 2-4) ❑ Explain upbeat and downbeat terms ❑ Determine downbeats in selected pieces ❑ Compose tunes to match words and rhythm	10
8	Repertoire (Masterwork Classics pp. 6-7) ❑ Sight-read "Melodic Tune" and "Andantino" ❑ Model phrasing ❑ Experiment with dynamics	5
	Total Time	55

Lesson Evaluation:

Discussing and drilling upbeats and downbeats took us more time than planned. But finally Jamie got it and was able to identify them in different pieces. He's also using arm weight.

Assignment No. 2	
Material	**Practice Goals**
Piano Adventures: pp. 6-7 Scales and chords	❑ Be able to keep a tempo of ♩ = 120 throughout the scales ❑ Be able to create dynamic changes ❑ Be able to play with clear articulation
Fingerpower: pp. 4-5 "Two Notes Against One"	❑ Be able to keep a tempo of ♩ = 92 throughout the exercises ❑ Pay attention to phrasing
Scales & Chords: p. 4 "G major scale, chords and arpeggios"	❑ Be able to keep a tempo of ♩ = 80 throughout the scales
Theory Time: pp. 5-7	❑ Complete all exercises on these pages ❑ Play on the piano the intervals in p. 7
In Recital: pp. 6-7	❑ Be able to keep a tempo of ♩ = 80 throughout the piece ❑ Focus on arm weight, articulation, and dynamics
Masterwork Classics: pp. 6-7	❑ Be able to keep a tempo of ♩ = 72 throughout the pieces ❑ Focus on arm weight, articulation, and dynamics
Guitar Superbook: pp. 16, 36	❑ Be able to play along with CD track, keeping a steady beat ❑ Play bass with LH, and chords with RH
Music in Me: p. 4	❑ Finish composition drill

Assessment No. 2	
Material	**Practice Goals**
Piano Adventures: pp. 6-7 Scales and chords	❑ Be able to keep a tempo of ♩ = 142 throughout the scales ❑ Be able to create dynamic changes ❑ Be able to play with clear articulation
Fingerpower: pp. 4-5 "Two Notes Against One"	❑ Be able to keep a tempo of ♩ = 104 throughout the exercises ❑ Pay attention to phrasing
Scales & Chords: p. 4 "G major scale, chords and arpeggios"	❑ Be able to keep a tempo of ♩ = 120 throughout the scales
Theory Time: p. 7	❑ Be able to identify intervals by type and size (up to the 8ve) on different pieces ❑ Play on the piano the intervals in p. 7
In Recital: pp. 6-7	❑ Be able to keep a tempo of ♩ = 100 throughout the piece ❑ Focus on arm weight, articulation, and dynamics
Masterwork Classics: pp. 6-7	❑ Be able to keep a tempo of ♩ = 80 throughout the pieces ❑ Focus on arm weight, articulation, and dynamics
Guitar Superbook: pp. 16, 36	❑ Be able to play along with CD track, keeping a steady beat ❑ Play bass with LH, and chords with RH
Music in Me: p. 4	❑ Be able to identify upbeats in selected soundtracks

Keyboard Ensemble Session No. 1

Curriculum Objectives:

- 6.3. Be able to synchronize with duet partner or ensemble in terms of rhythm, articulation, dynamics, phrasing, balance, and tempo
- 6.4. Play with a keyboard ensemble at the studio recitals

Concepts and Skills:

- Pentatonic Scale (Gb)

Possible Questions or Problems:

- Playing together, maintaining the same beat
  - Experiment with short phrases first until students gain confidence

Materials:

Same as outlined in the Course Syllabus

	Development:	**Time**
1	Lead Sheets (Guitar Superbook, pp. 14, 16, 36) ❑ Practice these pieces with the whole group, taking turns to play different parts, such as bass, guitar chords, melody and percussion.	15
2	Ensemble (Piano Ensembles, pp. 9, 11, 13, 15) ❑ Listen to recording of all parts ❑ Take turns to sigh-read and learn all four parts, all playing together ❑ Experiment with different sounds	25
3	Improvisation (Pattern Play, pp. 4-7) ❑ Take turns to play the patterns, vacations, variations, and improvisations ❑ Experiment with the different ideas presented in the book	10
	Total Time	50

Lesson Evaluation:

Students had fun playing together in the keyboard ensemble. Jamie commented that it was better than he expected and looks forward to the next sessions.

Assignment for Keyboard Ensemble No. 1

Material	**Practice Goals**
Guitar Superbook: pp. 14, 16, 36	❑ Be able to play along with CD track, keeping a steady beat ❑ Play bass with LH, and chords with RH
Piano Ensembles: pp. 9, 11, 13, 15	❑ Be able to keep a tempo of ♩= 135 throughout the parts ❑ Be able to create dynamic changes ❑ Be able to play with clear articulation
Pattern Play: pp. 4-7	❑ Be able to improvise on the Gb pentatonic scale

Stage 6: Curriculum Implementation

Having all lesson plans, assignments, and assessments for the first semester, Mrs. Adams is now ready to teach. She will follow the order of the lesson plans but will be prepared for any unexpected changes; that's the nature of curricula. She will take note of any substantial changes to the curriculum and will have them available for inclusion in the next edition.

Mrs. Adams is also aware of the "learning-centered curriculum" and the "educative assessment" concepts. She will use the worksheet in Appendix A.4 to prepare better to teach her students. She will identify a situation in which the students are likely to use what they have learned and try to replicate it in the lesson. She will also create opportunities to engage their students in self-assessment of their performance. Her feedback to students will be frequent and immediate, based on clear criteria, encouraging and supportive.

Stage 7: Curriculum Evaluation

In the final stage, Mrs. Adams examines the outcomes of the curriculum and analyses its effectiveness. If the students have been successful at completing the objectives, then the curriculum has been effective as well. But if the students failed considerably, then the curriculum must be carefully analyzed and refined; the whole cycle begins again.

CURRICULUM DEVELOPMENT GUIDELINES

FOR PIANO TEACHERS

Pablo A. Aguilar, M.M.
The University of Texas at San Antonio

Appendices

Appendix A.1

Conditional Analysis: Factors to Consider

(adapted from Fink, 2003, p.69)

1. **Specific Context of the Teaching/Learning Situation**
   Is it a private or group class? How many students are involved? How long and frequent are the class meetings? What physical elements of the learning environment will affect the class?

2. **General Context of the Learning Situation**
   What learning expectations are placed on this course or curriculum by: the parents? the profession? society?

3. **Nature of the Subject**
   Is this subject primarily theoretical, practical, or a combination? Are there important changes or controversies occurring within the field?

4. **Characteristics of the Students**
   What is the life situation of the learners (e.g., family, school, extracurricular activities)? What prior knowledge, experiences, and initial feelings do students usually have about this subject? What are their learning goals, expectations, and preferred learning styles?

5. **Characteristics of the Teacher**
   What beliefs and values does the teacher have about teaching and learning? What is his/her attitude toward: the subject? students? What level of knowledge or familiarity does s/he have with this subject? What are his/her strengths in teaching?

Appendix A.2

Backward Design Template
(adapted from Wiggins, 2005, p.22)

<table>
<tr><th colspan="2">Step 1–Identify Desired Results</th></tr>
<tr><td colspan="2">Established Goals:
❖ What relevant goals (e.g., content standards, course or program objectives, learning outcomes) will this design address?</td></tr>
<tr><td>Understandings:
Students will understand that…
❖ What are the big ideas?
❖ What misunderstandings are predictable?</td><td>Essential Questions:
❖ What provocative questions will foster inquiry, understanding, and transfer of learning?</td></tr>
<tr><td>Students will know…
❖ What key knowledge and skills will students acquire as a result of this course?
❖ What should they eventually be able to do as a result of such knowledge and skills?</td><td>Students will be able to…</td></tr>
<tr><th colspan="2">Step 2–Determine Acceptable Evidence</th></tr>
<tr><td>Performance Tasks:
❖ Through what authentic performance tasks will students demonstrate the desired understandings?
❖ By what criteria will performances of understanding be judged?</td><td>Other Evidence:
❖ Through what other evidence (e.g., tests, academic prompts, observations, homework, and piano practice outcome) will students demonstrate achievement or the desired results?
❖ How will students reflect upon and self-assess their learning?</td></tr>
<tr><th colspan="2">Step 3–Plan Learning Experiences</th></tr>
<tr><td colspan="2">Learning Activities:
What learning experiences and instruction will enable students to achieve the desired results? How will the plan:
W = Help the students know Where the course is going and What is expected?
H = Hook students and Hold their interest?
E = Equip students, help them Experience they key ideas and Explore the issues?
R = Provide opportunities to Rethink and Revise their understandings and work?
E = Allow students to Evaluate their work and its implications?
T = Be Tailored (personalized) to the different needs, interests, and abilities of learners?
O = Be Organized to maximize initial and sustained engagement as well as effective learning?</td></tr>
</table>

Appendix A.3

Questions for Formulating Significant Learning Objectives

(adapted from Fink, 2003, p.75)

"A year (or more) after this course is over, I want and hope that my students will _____ _____."

Foundational Knowledge

- What key information (e.g., facts, terms, concepts, principles, relationships, etc.) is/are important for students to understand and remember in the future?
- What key ideas (or perspectives) are important for students to understand in this course?

Application Goals

- What kinds of thinking are important for students to learn?
    - Critical thinking, in which students analyze and evaluate
    - Creative thinking, in which students imagine and create
    - Practical thinking, in which students solve problems and make decisions
- What important skills do students need to gain?
- Do students need to learn difficult music pieces that require breaking them into smaller components and manage those over a period of time?

Integration Goals

- What connections (similarities and interactions) should students recognize and make…:
    - Among ideas *within* this course?
    - Among the information, ideas, and perspectives in this course and those in other courses or areas?
    - Among material in this course and the students' own personal, social, and/or work life?

Human Dimensions Goals

- What could or should students learn about themselves?
- What could or should students learn about understanding others and/or interacting with them?

Caring Goals

- What changes/values do you hope students will adopt?

  Feelings?
  Interests?
  Ideas?

"Learning-How-to-Learn" Goals

- What would you like for students to learn about:
  - how to be good students in a course like this?
  - how to learn about this particular subject?
  - how to become a self-directed learner of this subject, i.e., having a learning agenda of what they need/want to learn, and a *plan* for learning it?

Appendix A.4

Procedure for Educative Assessment
(adapted from Fink, 2003, pp. 85-101**)**

1. **Forward-Looking Assessment** Formulate one or two ideas for forward-looking assessment. Identify a situation in which students are likely to use what they have learned, and try to replicate that situation with a question, problem, or issue.

2. **Criteria & Standards** Select one of your main learning goals, and identify at least two *criteria* that would distinguish exceptional achievement from poor performance. Then write two or three levels of *standards* for each of these criteria.

3. **Self-Assessment** What opportunities can you create for students to engage in self-assessment of their performance?

4. **"FIDeLity" Feedback** What procedures can you develop that will allow you to give students feedback that is:
   - **F**requent
   - **I**mmediate
   - **D**iscriminating, i.e., based on clear criteria and standards
   - **L**ovingly delivered

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