

MEASURE

TEST

TESTS

MEASUREMENTS
test

Total Score

TESTS

USE A SOFT-LEAD (NO. 2) PENCIL.

138	SA	A	U	D	SD
139	SA	A	U	D	SD

Erase completely any answer you wish to change.

Practice question

PERCENTILE

For each test.

DO NOT WRITE
IN THIS SPACE

SPECIAL DATA
A B C D E F
A B C D E F
heavy and black.

TESTS AND MEASUREMENTS NEWSLETTER

-MENC-

The response to the last newsletter was limited but encouraging. The positive feedback and interest shown together with the need to correct a few mistakes have provided the inspiration to publish a second Measurement and Evaluation newsletter. This newsletter should have a smaller standard error and the next one will be solely inspired by need and desire. Before getting into the topic of the newsletter, the responses and corrections.

Dr. Edward Asmus has been working on and developing scales for measures of motivation in music. The scales cover eight different areas concerning motivation. Dr. Asmus is willing to share his scales with interested researchers. Contact:

Dr. Edward P. Asmus
Chairman of Music Education
University of Utah
204 Gardner Hall
Salt Lake City, Utah 84112

The list of Tests in Print had a mistake or two. A recent update shows that the following tests are out of print.

The Standardized Test of Musical Intelligence, Herbert Wing
Musical Talent Test, F.E. Olds and Sons

The Conn WISIP is currently out of print but should again be available next year. The Arnold Bentley Measures of Musical Abilities is readily available through the NFER-Nelson Company. You can write to them at:

Promotions Department
NFER- NELSON
Windsor, Berkshire
SL4 1BU England

We have divisional representatives of our SRIG. They are:

Eastern, Richard Sang	Southern, Patricia Sink
Southwest, Charles Chapman	Northwest, James O'Brien
Western, Carol Harrison	Midwest, Harry Mamlin

The divisional representatives should enable you to more easily express your measurement concerns. We have submitted a proposal for the national meeting in Indianapolis and expect that it will be approved in the near future. More, later ...

A basic premise is that one must first have a goal before success can be obtained. If you don't know where you are going there are many ways of

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getting there. If no one knows exactly why the M & E SRIG exists it is impossible for us to reach our full potential. How can those of us with "special interest" serve the goals of the larger organization, MENC?

Let us point out an important relationship between the efforts of MENC and the goals and expertise of our SRIG. The executive board, in considering teacher testing, recently passed the following resolution:

MENC recognizes the legitimate interest of states and school districts in ensuring that the teachers in their school are knowledgeable, qualified, and competent. At the same time, MENC believes that no valid assessment of the competence of teachers in a specialized field such as music is possible without knowledge and skill in the subject matter itself on the part of those conducting the assessment.

For this reason, it is the position of the MENC that professional music educators should be actively involved in any program that seeks to evaluate the effectiveness of other music educators or to assess their competence. Specifically, MENC believes that music educators should be effectively represented without exception (1) on the committees that established the criteria, materials, and procedures by which music teachers are evaluated or their competence assessed, and (2) on the teams that conduct the evaluation or assessment.

Because of the obvious connection between the resolution and the Test and Measurements SRIG we are asking for responses and suggestions for ways that this resolution can be implemented. Collecting the thoughts of those most active in the measurement and evaluation community should aid the SRIG and MENC. MENC needs us on many of today's important issues.

Another way in which SRIG members can take an active role is by writing to Educational Testing Services questioning the absence of music from the National Assessment of Educational Progress. The assessment program has been increased in the areas of Math, Science, and English at the expense of the Arts. If the assessment of educational progress is considered important, the lack of assessment in music education lowers the status of our profession. Once again the profession is threatened with being perceived as an educational frill.

Please voice your concern and express the need for assessing the arts as part of the national assessment of education by writing to:

NAEP
CN 6710
Princeton, NJ 08541-6710

Paul Erbes stated that "systematic means must be found to provide the music educator with the techniques necessary to improve his role not only as a conductor but as a facilitator of learning in rehearsal situations." (Erbes, "The Development of an Observational System for the Analysis of Interaction in the Rehearsal of Musical Organizations." p. 3) The purpose of this newsletter is to provide members with a resource of observational systems which have been developed for use in music education. We'll start with a few and continue in the next issue.

A brief description of the study is given to provide some background on development of the system and the setting in which it was designed. To adequately report on each of the studies would take a small book. If the topic is helpful to the SRIG members the content of the next few newsletters will cover the remaining systems. If you are impatient to find answers to questions regarding the studies listed in the bibliography please contact us at the University of Illinois and we will do our best to answer your questions.

Also thanks to Dr. Lowell Eugene Hepler who has given his permission to use the review of literature section from his dissertation as the primary resource for the following information. He had already gathered the data and borrowing seemed quicker and easier.

Verrastro investigated the use of verbal behavior analysis as a supervisory technique with music student teachers. He was interested in assessing whether verbal behavior analysis affected student ability to engage in objective self-assessment, and to check the effect of such activity on student perception of the teacher role (Verrastro, 1975, p. 174). Verrastro used the Whithall system known as the Social Climate Index.

VERBAL BEHAVIOR RECORD CARD
(Whithall Social-Emotional Climate Index)

1 LEARNER SUPPORTIVE	2 ACCEPTANT CLARIFYING	3 PROBLEM STRUCTURING	4 NEUTRAL	5 DIRECTIVE	6 REPROVING DISPROVING DISPARAGING	7 TEACHER SUPPORTIVE

Robert Erbes was the first, in 1972, to develop an observational system specifically for music ensemble rehearsals (Erbes, 1972). His system is called The Rehearsal Interaction Observation System (RIOS), and is used for categorizing, analyzing, and reporting the verbal interaction between conductors and students during rehearsal of large musical organizations. RIOS has twelve categories; eight are for conductor verbal behaviors, two are for student verbal behaviors, and two are for nonverbal behavior.

Erbes compiled 26 behaviors common to affective observational systems as described by Simon and Boyer, and a nonverbal dimension was added to each of the 26 behaviors. The behaviors were grouped into Conductor Supportive and Nonsupportive Behavior, Student Behavior, and Miscellaneous Behaviors. The categories were grouped into various combinations to provide a tentative system of 12 categories and a separate coding for performance. This tentative system was revised after several codings of live rehearsals to produce his system. Criterion-related validity was established through an $r = .94$ correlation with the Whithall Climate Index. Erbes reported inter-observer agreement at the .83 level.

RIOS Sequence Chart

Rehearsal _____ Date _____
 Conductor _____ Episode _____

Category Description

- | | | |
|---------------|----------------------|-----------------------------------|
| 1. Uses | 4. Informs | 9. Student Responds |
| 2. Encourages | 5. Demonstrates | 10. Student Initiates |
| 3. Questions | 5x. Nonverbal Demon. | 11 ⁺ Silence-Confusion |
| | 6. Directs | / Performs |
| | 7. Criticizes | |
| | 8. Corrects | |

The work of Charles Daellenbach is actually the result of two separate studies. Daellenbach started by making videotape recordings of music teachers in different musical environments. Next, random samples from each tape were analyzed to identify teaching behaviors specific to music (Daellenbach, 1968). Two years later, Daellenbach undertook a similar study of music student behaviors (Daellenbach, 1970).

In a 1974 study Kirkwood used multiple observational techniques to study elementary music classrooms (Kirkwood, 1974). She allowed for categories of performance behavior, types of music used in instruction, and teacher/student verbal interaction. Kirkwood used a checklist to record the kinds of music used in the classroom, the musical instruments played and the audio-visual aids used. A rating scale was used to determine three high inference teacher behaviors - teacher enthusiasm, clarity of presentation, and task focus. The primary focus was upon teacher behavior. Data collection and analysis procedures were quantitative in nature (Kirkwood, 1974, p. 31).

In 1974 Kay Reynolds modified the 1972 version of Hough and Duncan's Observational System for Instructional Analysis (OSIA) for use in analyzing the appraisal behaviors of music teachers in small performance groups (Reynolds, 1974). The Hough and Duncan OSIA contains twenty categories and is a modification of the Flanders system. The primary difference between OSIA and Flanders is that OSIA focuses more on concepts in learning theory such as the providing of corrective feedback rather than on the Indirect/Direct teaching ratio. The OSIA also allows every category to be attributed to the teacher or to the students. Choosing 11 categories from OSIA for use in her own system, Reynolds also provided a new category of "musical direction." This category was used to indicate teacher or student conducting with a baton or hand, beating time with an implement or with the hands or feet, and verbally counting time or singing. She also added four subscripts which identify behaviors as musical, physical, giving a reason, or giving a feeling tone.

DESCRIPTIONS OF CATEGORIES FOR THE SNAPP MODIFIED SYSTEM
 OF INTERACTION ANALYSIS FOR MUSIC CLASSES

Category Number	Description of Behavior
T E A C H E R	1. <u>ACCEPTS FEELINGS:</u> accepts and clarifies the feeling tone of the student in a non-threatening manner. Feelings may be positive or negative, and <u>expressed verbally or musically.</u> Predicting and recalling feelings are also included.
	2. <u>PRAISES OR ENCOURAGES:</u> praises or encourages student action or behavior.

In 1976 Hicks undertook a study to determine the effect of interaction analysis training on the attitudes and verbal teaching behaviors of students in teacher training (Hicks, 1976). The project focused on conducting students and used the Erbes system (RIOS). Hicks concluded that the prospective teachers trained in interaction analysis evidenced less dogmatism in their thinking, used more indirect verbal behaviors, and were generally aware of greater variety of verbal behaviors available to them. Their teaching behavior was more flexible than their counterparts who received extra conducting experience (Dorman, 1978, p. 41).

Yarbrough and her associates undertook a 1979 comparison of the effect of instructor feedback versus systematic self-observation on beginning conducting student's performance, attitude, and verbalization (Yarbrough et al, 1979). Three measures were used in the study: (1) judge's ratings of students' conducting performances, (2) verbal content analysis of students' written critiques, and (3) an instructional rating survey assessing students' attitudes towards instructor warmth, academic/intellectual content, and a student work/input (p. 110).

havior every 15 seconds (10 second observe interval/5 second interval). Categories of behavior observed and recorded included:

- (1) The use of rehearsal time.
 - (a) Time spent in total group performance;
 - (b) Time spent in sectional performance;
 - (c) Time spent giving instructions.
- (2) Conductor's verbal responses.
 - (a) Approvals and disapprovals;
 - (b) Singing along with the performing group;

In 1983 Berz developed an observational instrument to study the nonverbal communication techniques used by conductors of musical ensembles (Berz, 1983). Seven categories formed the basic outline of the instrument: kinesics, physical appearance, vocalics, haptics, chronemics proxemics, and artifact use. Fifteen conductors of a wide variety of ensembles were videotaped and their nonverbal behaviors analyzed. Detected behaviors were written on cards and later grouped according to similarity of observed conductor behavior. From this list a two-part instrument was developed. The first part was a multicategory, time-sampling system for categorizing non-static behaviors; the second part was a checklist system to account for static behaviors. The result was the Music Conductor Observation Instrument (MCDI). Reliability estimates of the measure were in the .70 range.

MUSIC CONDUCTOR OBSERVATION INSTRUMENT

CODING FORM

Observation Information _____

CATEGORY 7: VOCALICS

- | | |
|------------------------------|-------------------------------------|
| 1. Neutral | 5. Counting Rhythm |
| 2. Disapproval/Negative Tone | 6. Body-Created Musical Demo. |
| 3. Approval/Positive Tone | 7. Silence/Confusion |
| 4. Musical Demonstration | 8. Student Talk |
| 5. Verbal Demonstration | /. No Activity-Ensemble Performance |

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