



APRIL 1988

TEST AND MEASUREMENT NEWSLETTER

-MENC-

Call for Newsletter Contributions

Your contributions to the newsletter are most welcome. There are no restrictions regarding the content as long as it is of interest for the SRIG. Please send us news of research completed, research in progress, reviews of journal articles or books of interest, sources of special reports, requests for information about or assistance with research questions, general comments and ideas or any announcements which might be of interest to the members of the SRIG. The next issue will be published in the summer.

EVALUATION SESSIONS SCHEDULED AT THE MENC CONFERENCE
April 20 - 23, 1988 Indianapolis, Indiana

- "An Evaluation Model for K-12 Music Programs"
 April 20, 4:15-5:30, Hyatt Regency, Canyon Hall Room
- "Music Education Research: An Historical Perspective and Implications for the Future"
 April 21, 2:45-4:00, Indianapolis Conference Center, Room 150
- "Developing Statewide Testing in Music"
 April 21, 2:45 to 4:00, Indianapolis Conference Center, Room 151
- "Classroom Music Research: The Naturalistic View"
 April 22, 2:45-4:00, Indianapolis Conference Center, Room 140
- "Applications of Research to Classroom Instruction"
 April 23, 8:30-9:45, Indianapolis Conference Center, Room 140
- "Teacher Evaluation Standards and Procedures for Evaluating Music Teachers for Certification and Career Ladder Plans"
 April 23, 10:00-11:15, Indianapolis Conference Center, Room 140

<p>Editors: Richard J. Colwell Ann Ewing</p>	<p>UNIVERSITY OF ILLINOIS SCHOOL OF MUSIC 1205 W. California Urbana, IL 61801</p>
--	--

SRIG Address: CRME at UIUCVMD.BITNET

Regional Leaders for the Measurement and Evaluation SRIG:

<p>Richard Sang (Eastern) Patricia Sink (Southern) Charles Chapman (Southwestern)</p>	<p>James O'Brien (Northwestern) Carol Harrison (Western) Harry Mamlin (Midwestern)</p>
---	--

"Teaching and Learning: Implications of Music Perception Research"

April 23, 12:00-1:00, Indianapolis Conference Center, Room 140

The above schedule of events should be of special interest to members of the Test and Measurement SRIG. The Measurement and Evaluation SRIG program at the MENC in-service meeting promises to be a highlight of the convention. Don Taebel who has worked in teacher evaluation in Alabama for a number of years will be present to describe his work and the implications of the legislature's recent action to halt further work progress in teacher evaluation. Carroll Gonzo will bring us the latest from Texas where recent legislative action promises to have a dramatic impact upon undergraduate teacher education programs and evaluation. Joe Giles, State Supervisor of Music in Tennessee, has been at the forefront of the career ladder program under Lamar Alexander and now can report to us the slowing of programs, the arguments raised pro and con, and the actions of Governor McWherter and the legislature in Tennessee.

Bringing us some stability, as the North Carolina Teachers Association only threatens to destroy career ladder plans, will be James Sherbon of UNCG. He has followed closely the career ladder program in Charlotte and will bring us up to date.

I look forward to seeing you at the 10:00 a.m. session on April 23rd.

Richard J. Colwell

MUSIC TEACHER EVALUATION

The following bibliography is from the ERIC Clearinghouse on Tests, Measurement, and Evaluation, Educational Testing Service, Princeton, NJ, 1966-1987. This listing is by no means complete. There are nearly 2,000 entries on teacher evaluation from 1983 to 1987. Instead of attempting to reproduce that which ERIC has already done so well, only those citations dealing specifically with music teacher evaluation have been included.

Brand, Manny. Characteristics of Effective Music Teachers, 1983.

Six attributes of the successful music teacher are identified on the basis of research and personal experience. These are enthusiasm; warmth and personal interest; a rehearsal technique combining clarity, brevity, fast pace, and variety; a balance of praise and meaningful criticism; a discipline technique focusing on communication; and the desire to improve and learn. By adopting these characteristics, music teachers will not only increase their own professional skill, but also improve the musical learning of their students.

Brand, Manny. Music Teacher Effectiveness Research, College of Education, Farish Hall, University of Houston.

Although relatively few studies exist, a review of the research reveals some common characteristics of an effective music teacher. Effective music teachers tend to be extroverted, enthusiastic, and care sincerely for their students. Such teachers are competent in musicianship (particularly in diagnosing and correcting musical errors and in using voice in demonstrating performance technique), in classroom and rehearsal management, and in the ability to relate lesson objectives to student interests and needs. Frequent eye contact, use of physical gestures, and variation of facial expressions and speaking voice are characteristics of many effective directors.

Krueger, Reynold J. "An Investigation of Personality and Music Teaching Success", Final Report.

The purpose of the study was to investigate the relationships between personality and motivational variables and music teaching success criteria. The success criteria investigated were class mean residual gain scores of pupils and teacher ratings by pupils, building principals, supervisors, peers, and teachers themselves. The problems considered in the study were the relationships among the success criteria; the relationships and interrelationships of the personality variables and motivational variables; personality profiles for successful and unsuccessful male and female music educators; and the implications of the use of personality measures for counseling and advising undergraduate music education students. The subjects of the study were 209 music educators and 73 music student teachers. The report of the study includes chapters stating the problem; surveying the related literature; describing procedures and analysis of data; summarizing the findings, which strongly related personality and motivational factors to music teaching success; and making recommendation. A bibliography and various appendices of participating school districts, correspondence, and forms used in the study complete the report.

Merrion, Margaret and Catherine Larsen. "How Do You Evaluate a Music Teacher?", Principal, Vol. 66, No. 1, Sept., 1986, pp 30-32.

Music teachers are often evaluated solely in terms of classroom management skills and assembly programs. This article suggests observable, measurable ways for principals to assess elementary music teaching-contingent on children's demonstrable enjoyment and understanding of music. Paul Lehman adds eight reasons for music education, including exaltation of the human spirit.

Michalski, Stanley F., Jr. "The Best You Can Be: Criteria for Self-Evaluation", Music Educators Journal, Vol. 70, No. 1, Sept., 1983, pp 58-59.

The criteria listed are, pursue ever higher goals; be adaptable; show your enthusiasm; plan and work with confidence; aim for perfection; be happy; set goals; use your imagination; be courageous.

"Recommended Standards and Evaluative Criteria for the Education of Music Teachers", Music Educators National Conference, Washington, D.C.

This document represents a compilation of questionnaires designed to arrive at standards and evaluative criteria for the education of music educators. The document is divided into five broad areas: a) personal qualities, b) musical competencies, c) professional qualities, d) general education, and e) professional procedures. Under these broad headings possible standards are broken down as to type and degree. The stated assumption that reflects all the standards in this document is that music educators need to demonstrate more than performance skills; they need broad musicianship, coupled with open-mindedness towards the use of any sounds combined in a musical context, that will enable them to address themselves to any music they encounter.

Several dissertations have been written on teacher evaluation. The following list is merely a sampling but illustrates clearly continued interest in effective teacher evaluation.

Coleman, Herbert. Perceptions of Music Teacher Competencies through a Survey of Public School Music Teachers in Selected School Districts: A Positive Response to Accountability for Higher Education, Memphis State University, 1979.

Fenton, Winnifred L. Effectiveness of Music Teachers Identified through Behavioral Criteria: A Basis for Redirection in Teacher Education, Wayne State University, 1957.

Fiocca, Pamela Dayle. A Descriptive Analysis of the Rehearsal Behaviors of Selected Exemplary Junior High and Middle School Choir Directors, Ohio State University, 1986.

Furman, Charles E. Behavior Checklists and Videotapes versus Standard Instructor Feedback in the Development of a Music Teaching Competency, Florida State University, 1984.

Goodman, Jerry Lee. Perceived Music and Music-Teaching Competencies of Classroom Teachers in the State of Ohio, Ohio State University, 1985.

Lofgren, Norman R. A Task-Analysis Approach to Determine Musical and Extra-Musical Competencies of School Music Teachers, Baylor University, 1974.

Madsen, Farrell D. A Study of the Competencies of Utah Junior High School Music Teachers, University of Oregon, 1957.

Marlin, Thomas William. An Analysis of Teacher Performance Evaluation Policies and Criteria in Texas Public Schools, North Texas State University, 1986.

Maxwell, Everett B. Personal Traits and Professional Competencies of Band Directors Achieving Success as Measured by Contest Ratings, Texas Tech University, 1970.

Picerno, Vincent. Personal Characteristics of Some Successful Music Teachers in Erie County, New York, Northwestern University, 1955.

Polachic, Raymond William. Selective Descriptors of Teacher Effectiveness in Elementary Music Education in Medicine Hat, Alberta, University of Oregon, 1986.

Smith, Audie Byron. An Evaluation of Music Teacher Competencies Identified by the Florida Music Educators Association and Teacher Assessment of Undergraduate Preparation to Demonstrate Those Competencies, Florida State University, 1985.

Ann Ewing

PROGRAM EVALUATION INSTRUMENTS

Curriculum alignment is currently one of the "hot topics" in educational circles. Higher education faculties have become increasingly concerned that what they teach as the content of teacher preparation courses is actually what is necessary for the prospective teacher to know. Music education programs on most college and university campuses, however, for many years have been involved in self-evaluation in some form or another to aid the department in assessing the need to upgrade services to its students. These evaluations have usually involved surveys of past graduates' perceptions of the music teacher preparation they received while an undergraduate.

Listed here are unpublished dissertations containing evaluative tools used in the assessment of the music teacher education programs of several colleges and universities and the survey instrument recently used by Luther College Music Department (Decorah, Iowa) for self-evaluation. This is by no means an exhaustive listing, nor has there been any attempt made to judge these instruments as to their respective merits. Those cited are included merely to illustrate the variety, focus, and scope instruments of this type may be expected to possess.

Baird, F.F. A Follow-up Inquiry of Secondary School Music Teachers Prepared at San Jose State College, Stanford University, 1955.

On a continuum from "extreme" and "superior" to "doesn't apply" and "cannot judge" respondents were asked to evaluate areas of "General Education Competencies," "Professional Teaching

Competencies," and "Music Teaching Competencies" in two regards: how IMPORTANT the competence was to a music teacher and how EFFECTIVE the training at San Jose was in developing the competence.

Boyce, H.W. Graduate Oriented Evaluation of the Music Education Curricula of Four State College-University Systems in Utah, Utah State University, 1973.

On a questionnaire graduates were requested to evaluate the training they received at their undergraduate institution in three categories: 1) the effectiveness of the training, 2) the application of this training to the workplace, and 3) any need for additional training. This study also included an interview with each respondent. The interview questions also involved effectiveness, application, and additional training.

Darling, D.L., M. Monhardt, and J.F. Strauss. Luther College Music Department Survey of Graduates 1982-1986, Decorah, Iowa.

This six-plus-page survey requested a great deal of data from the respondent regarding his work positions, college activities, and additional graduate study. The graduate was asked to "strongly agree" or "strongly disagree" (with gradations in between) to statements concerning teacher training, faculty effectiveness, and musical performance. Graduates were also requested to add comments beside the items and at various points in the questionnaire.

Humphreys, A.W. A survey of those persons who received degrees from the School of Music of the University of Illinois during the period from January 1940 through June 1953, University of Illinois, 1955.

This "follow-up" study asked former graduates to evaluate the training they received based on "classifications of musical competencies and other learnings" from "very important" to "not important" in present work and "very well" to "poorly" in how well the preparation in these areas fit present work. This questionnaire requests the respondent to offer suggestions for improvement in the preparation the School of Music provided.

Lacy, L.C. A Survey and Evaluation of Music Teacher Education Program in Selected, Accredited Black Private Colleges and Universities in the United States, Ohio State University, 1985.

One instrument included in this dissertation was designed to be completed by the director of the music program of a particular institution. It requests institutional information, teacher education program information, specifics regarding the music teacher education curriculum, and the names and addresses of all graduates of the program from 1980-1984.

The second instrument used in this study was sent to the

graduates listed by the program director from the above survey. It asks the respondent for employment status and evaluation of academic preparation (courses) - marked on a continuum from "did not take" to "excellent." There is also a section of "open ended questions" to which the graduate is expected to respond.

Patterson, L.W.A. A Study of Present Practices in Undergraduate Music Teacher Preparation in Canadian Colleges and Universities as Indicated by Music Faculty and Administrators in These Institutions, University of Illinois, 1972.

The first evaluative tool involved in this study was an "Opinionnaire to Jury" - a form intended to obtain informed insight into what selected higher education music faculty members thought was the purpose and content of music education programs. Written comments concerning additional criteria for program evaluation was encouraged at the end of the form.

A "Questionnaire to music faculty and administrators in Canada" contained requests for personal employment data, administrative information (to be completed by directors or department chairs), program strengths ranking, and beliefs of the respondent concerning evaluation of teacher education programs. Opportunities for the faculty member to add comments were also included on this form.

Schumaker, R.B. An Evaluation of the Graduate Music Program of East Carolina University, University of Illinois, 1978.

"The Questionnaire" included in this survey involved responding on a continuum to questions concerning the importance of each objective to the respondent's work and the adequacy of graduate training toward that objective. Additional comments solicited centered around the physical facilities of the university and any additional comments the former graduate student wished to make.

An "Interview Schedule" of questions designed to validate the conclusions drawn from the original questionnaire was sent to the former graduate students for completion. This short form asked the respondent to answer either "yes" or "no" to summaries of the areas covered in the questionnaire.

Prince, J.N. An Evaluation of the Graduate Programs in Music Education at the University of Illinois by the Degree Recipients Now Teaching Music, University of Illinois, 1979.

On a series of objectives concerning music teacher preparation, the former graduate student in the School of Music was asked to determine - by degrees from "high" to "low"; 1) the importance of the objective, and 2) the adequacy of graduate training toward the objective. A section of specific questions relating to some areas outside of teacher preparation followed the main questionnaire. Also included was a series of items requiring

written responses (short comments) in regards to areas of needed improvement in the graduate music education program.

Some of these music program evaluation instruments and others like them may provide examples for those about to begin a program study of a similar nature. These evaluative tools, while not supplying definitive solutions to all situations, do provide some solid ideas concerning instrument construction and focus for this type of program evaluation.

Jon B. Gilliland

Any articles or bibliographies received after the newsletter has gone to the printer will be welcome inclusions in the next published newsletter. Thank you.
