

Chapter 10 Outline
Caitlyn Kidd - Maegan Young
MUSC 604 - Foundations of Music Education: Dr. Raschdorf

Introduction: Assessing Musical Behaviors

- a. What is the purpose and importance of assessment in music education?
 1. Evidence of Learning
 2. Instructional goals
 3. Communicates students progress
 4. Accountability
 5. Self-Evaluation
- b. Distinction between measurement and evaluation
 - Measurement = The process of collecting information about student performance (ex: test scores, ratings, etc.)
 - Evaluation: The process of interpreting measurement data and making value judgements about performance quality or progress.

Example: Measuring how many rhythms a student claps correctly (measurement) vs. determining whether that performance meets grade-level expectations (evaluation)

 - <https://www.youtube.com/watch?v=Oc1ieEUrPTI>
- c. What is the role of assessment in improving teaching effectiveness?
 - **Instructional decision-making:** What to reteach, emphasize, or accelerate.
 - **Diagnostic Feedback:** Individual and group strengths and weaknesses
 - **Goal-oriented lesson planning** rather than activity-oriented teaching
 - **Reflective mirror:** If students are not achieving, instruction must adapt
- d. Overview of the three domains of musical behavior
 1. Cognitive (knowledge and understanding)
 2. Affective (attitudes and values)
 3. Psychomotor (performance and skills)

<https://musiceducation.arts.ufl.edu/resources/advice-assessment-music-education/>

Some Measurement Theory

- Formula: $X=T+E$
 - X = raw score, T = true score, E = error
- Reliability
 - Focuses on consistency of results
 - Test-retest reliability: produces similar results across time
 - Equivalent-form reliability:
 - Internal consistency
- Validity
 - Measuring what is intended
 - Content validity: does it reflect the curriculum?
 - Criterion-related validity: does it correlate with established measures?
 - Construct validity: does it accurately measure an abstract concept?

- The relationship of reliability and validity
 - A measure can be reliable without being valid, but it cannot be valid without being reliable.
- <https://www.youtube.com/watch?v=fKy3nik1IKg>

Types of Tests

- Music aptitude tests
 - measure potential or readiness
 - Seashore Measures of Musical Talents
 - Wing Standardized Tests of Musical Intelligence
 - Gordon's MAP and PMMA tests
 - Uses and cautions – avoid labeling or tracking
- Music achievement tests
 - measure learned outcomes
 - Written tests on theory, notation, listening
 - Aural and visual identification exercises
 - Locally designed assessments for classroom use
- Comparison of aptitude vs achievement
- Role of testing in classroom and program improvement

Traditional Approaches to Assessing Classroom Music Achievement

- Measuring cognitive outcomes of instruction
 - Focus on knowledge, understanding, and thinking
 - Application of Bloom's Taxonomy
 - Remember
 - Understand
 - Apply
 - Analyze
 - Evaluate
 - Create
 - Sample classroom assessments
 - Written quizzes and tests
 - Listening and score-analysis exercises
 - Short-answer and essay responses
 - Strategies for reliable test design
 - Clear directions
 - Logical scoring
 - Plausible distractors
 - Integrating listening, analysis, and critical thinking
- Measuring affective outcome of instruction

- Affective behaviors involve:
 - Attitudes toward music
 - Preferences
 - Motivation
 - Participation and engagement
- Since these are harder to measure objectively, music educators often use surveys, rating scales, or observation.
- Measuring music performance
 - This is one of the most important yet challenging areas.
 - Performance assessments should use:
 - Clear rubrics
 - Defined criteria (tone, rhythm, expression, technique)
 - **Multiple adjudicators when possible**
 - Recorded performances for consistency
 - Teachers must avoid biased or overly subjective grading.

Alternative Approaches to Assessment

- Rationale for Alternative Assessment Approaches
 - *Limitations of traditional written or standardized tests*
 - *Shift in education toward authentic assessment practices*

Portfolio Assessment

- A curated collection of student work over time demonstrating growth, thought processes, reflection, and final products.

Performance-Based Assessment

- Assessment that requires students to demonstrate musical skills through action: Performance, improvisation, sight-reading, or composition

Observation-Based Assessment

- Systematic documentation of musical behaviors observed during instruction, rehearsals, or performances

Self and Peer Assessment

- Ex: Reflection Journals, Self-rating rubrics, Goal-setting, Practice evaluations

Technology-Assisted Assessment

- Makemusic, Note flight, sight-reading factory

Program Evaluation

Evaluation is not limited to measuring individual student learning; it must also assess whether the entire music program is successful

1. A comprehensive evaluation examines how well the program meets:
 - Community expectations
 - Administrative goals

- State/National standards
- Students musical needs

The National Assessment of Music

- The history and findings of national-level assessments (e.g., NAEP Arts Assessment).
- Helped build objectives that reflect instructional practices
- The first music assessment
 - Assessed during the 1971-1972 school year, published in 1974
 - Focused on music performance, notation and terminology, instrumental and vocal media, music history and literature, attitudes toward music
- The second music assessment
 - Assessed during the 1978-1979 school year, published in 1981
 - Focused on value of music, elements and expressive controls of music, and music history and culture
- <https://nafme.org/wp-content/uploads/2023/04/2014-Music-Standards-PK-8-Strand.pdf>
- <https://www.doe.virginia.gov/home/showpublisheddocument/58370/638768605445370000>

Evaluation of Music Teachers

- Observation of Teaching Behaviors
 - Clarity of Instructional goals
 - Rehearsal pacing and efficiency
 - Use of modeling and musical vocabulary
 - Engagement strategies and classroom management
 - Ability to diagnose and correct musical issues
- Student Progress and Achievement

Teacher effectiveness is reflected in documented student growth over time.

- Improvement in musical performance skills
- Music literacy and listening development
- Student participation, focus, and motivation
- Demonstrated growth from the beginning to the end of the year

- Ensemble quality and program development

A music teacher's success is also evident in the health of the program:

- Balanced instrumentation
- Appropriate, diverse repertoire
- Ensemble improvement over time
- Retention of students from year to year
- Expanding opportunities (festival participation, small ensembles, jazz band, etc.)