DEVELOPMENT AND EVALUATION OF EVALUATING PRIMARY MUSIC, A HANDBOOK ON EVALUATION OF PRIMARY MUSIC

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ON EVALUATION OF PRIMARY MUSIC

BY

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ABSTRACT

The writer while employed as a coordinator was made conscious of the need to evaluate pupil progress in music and of the difficulties music teachers encounter in attempting to implement evaluation procedures in the classroom. In order to assist teachers in organization and management of evaluation procedures the writer determined that a thorough study of current practices and needs in evaluation was required in order to address the problem meaningfully for teachers. It was intended that such a study would provide direction for development of a resource that would assist teachers with implementation of effective evaluation procedures.

A review of literature pertaining to music and educational evaluation is included in Chapter II. The writer presented the literature in three sections to provide a basis for presentation of the concept of evaluation and its application in music education.

The first section of this chapter presents an historical overview of educational evaluation outlining the growth of understanding and perception of educational evaluation.

The second section of Chapter II focuses on the main approaches currently being employed in music education programs. Attention is directed primarily toward the methodologies associated with Carl Orff and Zoltan Kodaly, which are considered by the writer to be the most influential methodologies affecting current primary music education programs.

The final section of Chapter II highlights literature concerned with evaluation of music.

Chapter III describes the procedures followed to determine current practices and needs in evaluation of primary music; the direction taken to address the needs identified, and; the evaluation procedures implemented to evaluate the effectiveness of the direction taken.

Chapter IV provides an analysis of the data gathered by the study.

The final chapter summarizes the study by outlining the needs identified, procedures followed, findings, implications of findings, and recommendations. Teachers reinforced the need to develop evaluation procedures which would provide information on pupil progress and assist them in implementing more effective instructional strategies. In order to assist with the organizing and managing of evaluation, a handbook was developed and presented. The

writer realized that development of effective evaluation procedures would be an ongoing process that would evolve through continued attention to and study of the area. However, the handbook was perceived to be a beginning step in the evolution of increased understanding of the process and concept of educational evaluation and of more effective procedures in the field.

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INTRODUCTION

Statement of the problem

The purpose of this study is two-fold: first, to determine what music teachers perceive as important for evaluation and how they presently evaluate pupil progress; second, to develop a resource book which will help teachers establish a framework for evaluating primary level music.

Music teachers in schools of Newfoundland and Labrador have been working toward the implementation of a literacy based music curriculum since its introduction in 1983. This curriculum established a new direction for music education in the province. Objectives for a developmental, child oriented program were clearly stated and the basis for an organized, consistent program established. The development of this curriculum responded to a need which music educators had identified and voiced. Its guidelines provided a foundation from which could evolve sound music education programs that would develop musical potentials, skills, and understandings through activities and experiences suited to the developmental level of the child. While this curriculum guide has been favorably received and has responded to some

previously identified needs, its implementation has resulted in the identification of other concerns. One such concern is evaluation of pupil progress.

Teachers currently teaching primary music have recognized the need to assess pupil progress as a means of facilitating future instructional direction and assessing student achievement. Various attempts to address this need have been initiated. Included in these attempts have been workshops outlining the main questions of evaluation; development of an objectives based approach to pupil evaluation; development of checklists; and delineation of which curricular objectives should be evaluated individually and which should be evaluated as a class. However, despite the work and investigation undertaken in earlier years, the problem has not been resolved.

Basic problems identified in the course of this study include lack of teacher training in the area of student evaluation, difficulty in implementing a new curriculum that required a different approach to methodology, and difficulty in managing individualized evaluation when seeing three to six hundred pupils, grades kindergarten to six for only sixty minutes per week. Inadequate time and large numbers of pupils combined to make an already difficult task seemingly impossible. The problem of evaluation appeared so

extensive that a manageable solution required by music teachers alluded discovery. Yet, the problem remains and the search for a more effective, efficient and manageable approach to evaluating pupils in music must continue.

Need for the study

Dissatisfaction with lack of substantial progress in resolving this problem has resulted in identification of the need to develop a different approach to addressing these problems. Fullan (1982) remarked: "There is no shortage about how the ills of education should be rectified. But the remedies remain pie in the sky as long as competing "shoulds" fight it out without an understanding of what is" (p.39).

Quite possibly identification of a probable cause of the lack of substantial progress in evaluation lies in Fullan's statement. Perhaps a more thorough study of what is and what is needed in pupil evaluation is required before the problem can be properly addressed and subsequently resolved.

Chapter II, the review of the literature, provides information necessary to understand the concept of

educational evaluation and music education. It is presented in three sections: an historical overview of educational evaluation; current approaches to music education; and evaluation in music education.

Chapter III describes the instrument employed for the collection of data and the procedures implemented, to determine the concerns and direction to be taken in addressing those concerns.

Chapter IV provides an analysis and interpretation of the data collected from the project.

Chapter V contains the conclusions derived from the project. Included in this chapter are a summary of purposes determined and procedures followed; the findings and implications of information collected; and the recommendations submitted as a result of the study.

Limitations of the study

One limitation of the study is that it did not include representation of all school districts throughout Newfoundland and Labrador. Further limitations are evident by the study being restricted to teachers representing an urban school district and by the participants being specialist music teachers at the primary level.

Teachers working within the same urban district whose main teaching responsibility is in the curricular area of music may identify different concerns in educational evaluation and program implementation than teachers working in more isolated, rural districts who are general classroom teachers. Further research is needed to establish the potential utility of the approach to evaluation suggested as a result of this study. Needs and concerns could possibly differ considerably, resulting in identification of the need to alter the recommended approach.

By limiting the focus of the study to the primary level, other areas in need of research and development have not been addressed. In order to promote greater understanding of the concept and process of evaluation further investigation is needed at all levels.

Despite the recognized limitations of this study, the writer believes that the concerns and practices reported by those selected teachers are representative of music teachers throughout the province. Also, the directive for evaluation developed as a result of the study, should contain components which are applicable to any district, urban or rural, that is implementing a program based on the primary music curriculum.

CHAPTER II

REVIEW OF LITERATURE

Introduction

In order to study evaluation of music the writer identified three areas which needed to be considered -- the historical development of evaluation, current approaches to music education, and evaluation of music education. The review of literature will, therefore, focus on each topic, with the aim of providing complete references necessary for development of the project.

Historical Overview

Prior to the 1930's educational evaluation was entirely measurement oriented. Evaluation and measurement were virtually interchangeable concepts which focused on individual differences among students - differences that were determined largely through the application of standardized, norm-referenced tests that were designed within the scientific paradigm of inquiry. School programs or curricula were not considered relevant to the evaluation procedures thus test results told something about individuals but nothing about the programs and curricula by

which those persons were taught (Guba and Lincoln, 1981). In addition to standardized tests, teacher-made tests flourished and formed a basis for most grading systems. (Worthen and Sanders, 1973).

The 1930's to 1950's witnessed little change in the acceptance of evaluation as measurement or testing. However, two developments occurred during the 1930's which have had a continuing impact on evaluation practises since that time. First, Ralph Tyler formulated the concept of evaluation based on predetermined curricular objectives.

> The process of evaluation is essentially the process of determining to what extent the educational objectives are actually being realized .... However, since educational objectives are essentially changes in human beings, that is, the objectives are to produce certain desirable changes in the behavior patterns of the students then evaluation is the process for determining the degree to which these changes in behavior are actually taking place. (Tyler, 1950, p. 69)

This approach and rationale constituted a major step forward in that it focused on the refinement of curricula and programs as the central thrust for evaluation (Guba and Lincoln, 1983). Evaluation of individuals was linked to programs and objectives rather than test norms, making it the mechanism for continuous curricular and instructional improvement (Guba and Lincoln, 1983).

A second major influence on educational evaluation during this time was the strengthening of the accreditation movement in educational practise. Establishment of formal accrediting agencies for schools and colleges resulted in the institutionalization of at least a quasi-evaluation process in American education (Worthen and Sanders, 1971).

This accreditation movement was intensified further following the Soviet launch of Sputnik in October, 1957. The public school system was criticized as being ineffectual and below acceptable standard. As stated by Popham (1975):

> The honeymoon was over. It was no longer a widely held belief that the schools were functionally flawless. People began to wonder just how well those schools were doing their jobs. And when you wonder how well something is working, that sets the stage for evaluating it. (p. 3)

Consequently, major curriculum projects were initiated and the demand for evaluation intensified (Popham, 1975). It quickly became apparent that educators were not prepared to meet these demands. Critics of evaluation procedures were soon identifying problems associated with the traditional approach and were seeking new directions for improvement in the area (Guba and Lincoln, 1983). As Guba (1967) noted, "present guidelines are markedly inadequate; they do little more than encourage sloppily conceived product evaluations."

Scriven (1967) also expressed dissatisfaction in the opening of his paper entitled "The Methodology of Evaluation". He stated that "current conceptions of the evaluation of educational instruments (i.e., new curricula, programmed texts, inductive methods, individual teachers) are still inadequate both philosophically and practically". Scriven addressed the deficiencies he identified by including in his philosophy the drawing of a distinction between formative and summative evaluation; distinguishing evaluation and assessment of goal achievement; intrinsic or process evaluation and payoff or outcome evaluation; and contrasting the utility of comparative evaluations with that of noncomparative evaluations.

These concerns caused evaluation theoreticians to develop and test their notions about how one should conduct educational evaluations. Their efforts resulted in several new models, strategies, and plans that could be put into use by educators (Worthen and Sanders, 1975, p. 6). The definition and scope of evaluation was expanding extensively to encompass a much broader spectrum of understandings in the field. No longer would it be limited to the traditional measurement approach.

One of the earliest theoreticians whose writings have influenced the development and expansion of evaluation procedures was Lee J. Cronbach. Cronbach concentrated on program evaluation and in his article "Course Improvement

Through Evaluation" (1963) several points were made which have had a profound effect on evaluation planning. Cronbach identified the value of evaluation as being important for educational decision making. He recognized three types of decisions for which evaluation is used:

> 1. Course improvement: deciding what instructional materials and methods are satisfactory and where change is needed.
>
> 2. Decisions about individuals: identifying the needs of the pupil for the sake of planning his instruction, judging pupil merit for the purposes of selection and grouping, acquainting the pupil with his own progress and deficiencies.
>
> 3. Administrative regulation: judging how good the school system is, how good individual teachers are, etc. (Cronbach, 1963, p. 673)

Cronbach also stressed that pupil performance should not be the only criterion for course or program evaluation (Worthen and Sanders, 1973, p. 59). Process studies (concern with events taking place in the classroom), proficiency and attitude measures (changes observed in pupils), and follow-up studies (what happens later) were included as approaches to evaluation (Worthen and Sanders, 1973, p. 51). Thus, the definition and purposes of evaluation, and the means of collecting and using information to make decisions on educational programs was significantly expanded through Cronbach's influence.

Despite criticisms against objectives-oriented evaluation and investigation of other organizers, use of objectives as the organizers for new models persisted with

certain evaluators. Perhaps the best known of these models was Stake's (1967) Countenance Model. In the presentation of his model, Stake defined the complete act of evaluation as involving both description and judgement -- the first time a focus on judgement as a major aspect of evaluation was promoted (Guba, 1981, p. 13). He recognized the presence of informal and formal evaluation techniques but supported informal techniques more as a means of gathering data for formal evaluation. This emphasis on formal evaluation continued to link evaluation with the scientific paradigm and its attendant measurement processes (Guba, 1983, p. 14). However, the scope was widened and a framework for how to evaluate finally organized.

Those theoreticians who moved away from use of objectives as organizers looked in other directions for a basis on which to evaluate. Considering Cronbach's connection of evaluation with decision making, use of decisions as organizers was a natural development. Daniel L. Stufflebeam contributed one of the most important models of the decision-management approach.

Stufflebeam's approach, now recognized as the CIPP (Context, Input, Product, Process) Model, defined evaluation as .... the process of delineating, obtaining, and providing useful information for judging decision alternatives (Stufflebeam, 1971, in Worthen and Sanders, 1973, p. 129).

His concern with decisions led him to an analysis and classification of the following decision types:

1. Those based on intended ends (goals or objectives) which are determined through a series of planning decisions.

2. Those based on intended means (processes and procedures) which are determined through a series of structuring decisions.

3. Those based on actual means (procedures in use) which are determined through a series of structuring decisions.

4. Those based on actual ends (attainments) which lead to a series of recycling decisions (terminate, adjust, recycle as is).

These four decision types were then identified as requiring corresponding evaluation types -- context, input, process, and product (Guba, 1983; Worthen and Sanders, 1973). As stated by Stufflebeam:

> Context evaluation serves planning decisions to determine objectives; input evaluation serves structuring decisions to determine project designs; process evaluation serves implementing decisions to control project operations; and product evaluation serves recycling decisions to judge and react to project attainments (Stufflebeam in Worthen and Sanders, 1971, p. 136).

Within this organizational framework, Stufflebeam supported the need for descriptive based evaluation which would provide a baseline of information about the system (Stufflebeam, 1971).

Scriven's (1972) "Goal Free Model" further expanded perception of the potential of educational evaluation. Although initially his suggestion that "evaluators take every precaution to avoid discovering what the objectives were" was greeted with disbelief, the rationale presented for making this point eventually created a dramatic effect upon the theory and practise of evaluation (Guba, 1981, p. 17). Scriven recognized beneficial side effects of products which were not noted because they did not relate directly to the objectives. This indicated to him a weakness in the evaluation plan and led him to conclude that evaluation should be goal-free or that it should evaluate actual effects against a profile of demonstrated needs in education. Thus, Scriven's organizer became effects rather than goals or decisions and evaluators began to pay more attention to the so-called side effects of evaluation procedures. The realm of evaluation had expanded further (Guba, 1981, pp. 17-18).

The concerns and issues of the stakeholding audience as organizer became yet another focus in evaluation

development. Stake (1975) was the first to use the term "responsive" evaluation in reference to this trend of thought (Guba, 1981, p. 23). In this evaluation posture, the evaluator is less concerned with the objectives of the evaluand (entity being evaluated) than with its effects in relation to the interests of relevant publics, which Stake termed the "stakeholding audience" (Guba, 1981, p. 24). Stake recognized the need for evaluating programs in different ways and believed that for the process to be useful and a service to specific persons, the evaluator should know who he is working for and what their concerns are (Stake, 1975, p. 13). Where such concerns or issues are the basis of the evaluation Stake recommends the responsive evaluation approach. This he describes as:

> An approach that trades off some measurement precision in order to increase the usefulness of findings to persons in and around the program... An educational evaluation is responsive evaluation if it orients more directly to program activities that program intents; responds to audience requirements for information; and if the different value perspective present are referred to in reporting the success and failure of the program. (Stake, 1975, p. 14)

The responsive approach is characterized as an interactive, continuously evolving design. The evaluator is a partner in the procedures, identifying concerns and issues and developing portrayals and procedures. The methods employed are subjective and qualitative rather than

quantitative, using such procedures as observations, interviews, interactions, and negotiations. Communication is more informal and tends to consist of portrayals, with feedback being a natural part of the everyday activity.

Stake's proposals regarding responsive evaluation have been expanded upon in what has been termed "pluralist" models. Hamilton (1977) has referred to such models in the following terms:

> Pluralist evaluation models (Parlett and Hamilton, 1972; Patton, 1975; Stake, 1967) can be characterized in the following manner. Compared with classic models, they tend to be more extensive (not necessarily centered on numerical data), more naturalistic (based on program activity rather than program intent), and more adaptable (not constrained by experimental or preordinate designs). In turn, they are likely to be sensitive to the different values of program participants, to endorse empirical methods which incorporate ethnographic fieldwork, to develop feedback materials which are couched in the natural language of the recipients, and to shift the locale of formal judgement from the evaluator to the participants. (Hamilton, 1977, p. 339)

Guba and Lincoln (1981) continued development of the responsive approach supporting it as the most meaningful approach to performing evaluations and stating the following as rationale for this support:

> Responsive evaluation produces information that audiences want and need ... does not undertake to answer questions of merely theoretical interest; rather it takes its cues from those matters that local audiences find interesting or relevant ... responsive evaluation can be interpreted to include all other models ... The resulting flexibility gives the responsive model power beyond that of any of its competitors. (Guba and Lincoln, 1983, p. 38)

Guba and Lincoln stressed the strength of the naturalistic or phenomenological paradigm of inquiry as constituting the most appropriate approach to responsive evaluation and best suited to fulfilling the main purpose of evaluation -- responding to the audience's requirements for information. Through procedures characteristic of the naturalistic paradigm, such as interviewing, observing, and unobtrusive methods, the evaluator would be able to gather relevant information regarding the perceived problem which would describe the evaluand (entity being evaluated), judge its merit and worth, and complete the act of evaluation. Evaluation as a continuous and interactive process was stressed with openess of communication, sensitivity to what is being evaluated, and determination of truth considered as essential to the success and validity of the evaluation procedure.

The support for this responsive or naturalistic model was also visible in Patton's Creative Evaluation (1981). Patton placed emphasis on "creative ways of thinking about and doing evaluative research and evaluation consulting" (Patton, 1981, p. 19). Inherent in this approach is the need to work within a paradigm of multiple possibilities or choices, and to approach evaluation situations without preconceived speculation on appropriate evaluation methods to initiate. Consequently, being situationally responsive

and methodologically flexible is deemed essential so that each evaluation situation is considered independently and accommodated appropriately to its particular needs. Evaluation is treated as a problem-solving approach in which evaluators are active-reactive-adoptive, interacting with their evaluative audience to determine and adopt appropriate methods of evaluating and improving programs and decision making.

The concentrated attention directed toward educational evaluation resulted in vast expansion of what had initially been accepted conceptually of the term within educational circles. From testing and measurement, the concept of evaluation had evolved to include consideration of many other organizers for evaluation and to provide far more information than that gathered from by test results. Yet concern with effective approaches to evaluation remained and the need for "a comprehensive, carefully planned, objective, and useful way of judging evaluation plans, processes, and results" was identified. (Joint Committee on Standards for Educational Evaluation, 1981, p. 1).

The Joint Committee on Standards for Educational Evaluation recognized this need and determined that a set of professional standards for educational evaluation could improve the area. "Committee members agreed that no adequate standards for educational evaluation existed and

therefore they undertook to perform a needed service by developing such standards" (Joint Committee, 1981, p. 5). It was their belief that use of the 'standards' would lead to a general upgrading of practise and development of improved and more efficient ways of meeting the evaluation needs of education (Joint Committee, 1981). The Standards for Evaluations of Educational Programs, Projects, and Materials which resulted from the committee's work outlined a "minimum general agreement about what principles should be observed in evaluating educational programs, projects, and materials" (Joint Committee, 1981, p. 12) and a proposed working philosophy of evaluation (p. 16).

Four important attributes of an evaluation were identified through the committee's work-standards of utility, feasibility, propriety, and accuracy. Standards of utility were concerned with guiding and determining whether an evaluation serves the practical information needs of a given audience. Standards of feasibility recognized that an educational evaluation usually must be conducted in a natural setting and usually consumes natural resources. The category of propriety included standards that require evaluations to be conducted legally, ethically, and with consideration of all those involved in or affected by the evaluation. The fourth category, accuracy, included standards which determine whether an evaluation has been comprehensive, and produced sound, logical results.

Perusal of the 'standards' provides insight into the realization of the concentrated attention which has been directed toward educational evaluation. Recognition of aspects of responsive and creative approaches as being necessary and acceptable is inherent in the standards and is combined with guidelines for implementation of evaluation practices. Yet the Committee (1981) has continued to support the need for evaluators to "employ their own creativity, ingenuity, and good judgement" (p. 9) and cautioned educators against the use of standards as a "substitute for initiative, imagination, and training." (p. 12). By such comments the committee encourages continued attention to the area of educational evaluation and development of more effective and complete applications in the educational system.

Current Approaches to Music Education

Primary Music: A Teaching Guide (1983) reflects the influence of methodologies or approaches to music education that have provided the impetus for current school music education programs. Dalcroze, Suzuki, Gordon, Kodaly, and Orff (Shehan, 1986) along with the proponents of comprehensive musicianship have been identified as being strongly influential in the development of methods used in music education today. The primary focus of this paper will

be directed toward the philosophies and characteristics of the Kodaly and Orff approaches, as it is believed that elements of these approaches are the most widely utilized by music specialists within this province in the implementation of the primary music program.

What has come to be known as the "Kodaly Method" evolved initially in Hungarian schools in the 1940's and 1950's under the inspiration and guidance of Zoltan Kodaly. Interest in the approach mushroomed as educators in other countries learned of the program developing in Hungary and sought to improve the effectiveness of their home programs by adapting the philosophy and methods employed. It was found that even though the method was rooted in Hungary, its philosophy and organization, with some modification of materials, were applicable in many countries of the world.

Kodaly's interest in music education began in the 1920's from what Walker (1984) terms "the utilitarian needs of the musician" (p. 7) concerned with the low standard of literacy among student musicians in Hungary. This concern soon extended to music education for the whole population.

Kodaly's writings and addresses eventually resulted in what is now termed the Kodaly Method of Music Education. Choksy (1981), a leading promoter of the Kodaly approach in North America, has summarized the main points of the philosophy in the following way:

> 1. That true literacy -- the ability to read, write, and think music -- is the right of every human being.
>
> 2. That, to be internalized, musical learning must begin with the child's own natural instrument -- the voice.
>
> 3. That the education of the musical ear can be completely successful only if it is begun early -- in Kindergarten and the primary grades -- even earlier, if possible.
>
> 4. That, as a child possesses a mother tongue -- the language spoken in his home -- he also possesses a mother tongue in the folk music of that language. It is through that musical mother tongue that the skills and concepts necessary to musical literacy should be taught.
>
> 5. That only music of unquestioned quality -- both folk and composed -- should be used in the education of children. (pp. 6-8)

Basically Kodaly believed that music belongs to everybody (Szonyi, 1974, p. 15) and that the potential of the populace to fully appreciate and enjoy music could only be realized through music education programs.

He also emphasized the importance and contribution of music to the total development of the child, maintaining that "active exercise and participation in music contributes to the development of a child's other faculties as well as influences a child's physical and intellectual abilities." (Szonyi, 1974, p. 9)

From such beliefs evolved detailed program organization and development with clearly established objectives and goals. Choksy (1986) has identified the principle objectives of a Kodaly musical training program as being:

> 1. To develop to the fullest extent possible the innate musicality present in all children.
>
> 2. To make the language of music known to children; to help them become musically literate in the fullest sense of the word -- able to read, write, and create with the vocabulary of music.
>
> 3. to make the children's musical heritage -- the folk songs of their language and culture -- known to them.
>
> 4. to make available to children the great art music of the world, so that through performing, listening, studying, and analyzing masterworks they will come to a love and appreciation of music based on knowledge about music. (p. 72)

In addition to the philosophy and objectives, characteristics of the Kodaly approach have been particularly significant and influential in the direction of music education. Its attention to child development, the teaching tools it employs, and its organization for curriculum structure are particularly noteworthy.

To practitioners of the Kodaly approach child development means that "the major teaching materials must be within the children's capabilities" (Choksy, 1986, p. 73). Selection of teaching materials have consequently been guided by research findings in learning, child development,

and musical development. Concentration on active participation in the learning process, the need for movement to music as an essential learning experience, and singing as a basic learning activity are but a few of the characteristics of the Kodaly approach rooted in and rationalized by application of research findings.

The main teaching tools employed -- tonic solfa, hand signs, and rhythmic duration syllables have contributed significantly to the success of the Kodaly approach. Though none of these teaching tools were developed by, or are unique to, Kodaly methodology their application within it have been considered invaluable teaching techniques which provide concrete means of training the musical ear, developing tonal memory and voicing rhythm patterns and durations (Choksy et. al., 1986, pp. 72-74).

Attention to child development characteristics along with frequency of occurrence in the musical material determined the overall sequence in the Kodaly method. This development of a sequential learning hierarchy has organized the order of skill and concept development needed to meet the goals of music education and has resulted in provision of instructional direction for music education programs.

While lacking the sequential structure of the Kodaly method, the Orff approach has also been considered influential to the current direction of music education.

The Orff approach or process originated in Germany primarily from the work of composer Carl Orff, his colleague Dorothie Gunther, and his student Gunild Keetman.

Gillespie (1986) identifies exploration and experience as the keys to the Orff process. He describes the methodology as one wherein "the elements of music are explored first in their simplest, almost crude forms, then gradually, through experience, these elements are refined and elevated to more complex levels of exploration and experience" (p. 96).

The Orff method has also been explained as "an experiencial form of music learning through creative play" (Shehan, 1986) and an approach that "begins with the premise that feeling precedes intellectual understanding" (Raebeck & Wheeler, 1980, p. xix). Shamrock (1986) expands the description by identifying it as a "pedagogy, a general procedure for guiding children through several phases of musical development: exploration, imitation, improvisation, and creation" (p. 52).

While musical learning is a primary focus of the Orff approach, its implications for cultural and social learning have also been identified (Shamrock, 1986). This is supported in the outlined goals of the Orff experiences. Included in these goals are the following:

1. Sense of community
2. Understanding of the organization of music
3. Comprehension of music as an art
4. Musical independence
5. Personal musical growth
6. Performance ability
7. Self-esteem

(Choksy et. al., 1986, p. 139)

Such goals are not exclusive to music but are basic to teaching with the Orff approach, encompassing it as a means to education of the total person -- a Gestalt approach to music (Gillespie in Choksy et. al., 1986, p. 139).

The methodology implemented to realize the program goals features the following elements:

1. Exploration of Space -- Children are encouraged to explore the qualities of movement which is considered fundamental to the Orff process and the foundation on which all learning rests.

2. Exploration of Sound -- Exploration of sound -- environmental, instrumental and vocal -- is treated as beginning experiences which lead to the introduction of standard material for speech and singing.

3. Exploration of Form -- Exploration of form occurs concurrently with the exploration of sound and space. Patterns of movement and organization of sounds into like and unlike phrases, introductions, and codas form aspects of this approach.

4. Imitation to Creation -- Imitation is used to ensure a role model for creativity in a pattern consisting of Observe -- Imitate -- Experiment -- Create.

5. Individual to Ensemble.

> 6. Musical Literacy -- Only after much experience with musical sound is music reading approached. Systemizing music reading is left to the imagination and sensitivity of teaching. (Gillespie in Choksy et. al., 1986, pp. 96-97)

Hall (1968) also notes the importance of movement, the use of folk material as the basic repertoire for speech and song, and integrated activities of speech, movement, and instruments as essential elements of the Orff method.

While tonic solfa, hand signs, and rhythm duration syllables have been identified as the teaching tools of the Kodaly approach, those of the Orff approach include the body, speech, singing, and instruments (Landis, Carter, 1972). Use of these tools in the Orff experiences comprise the general characteristics of the approach. By leading children to experience music through involvement in and exploration of the elements of music, Orff supporters seek to enable children to feel the sense of musicianship, be it of a very elemental level and support Carl Orff's goal of making music live for children (Gillespie in Choksy et. al., 1986, p. 103).

The interest and influence of the Orff and Kodaly approaches to music education is evident through the wealth of literature devoted to the topics; through teaching materials published with reference to either or both approaches; and through the growth of professional organizations such as the Kodaly Institute of Canada and Orff Canada. Such organizations are dedicated to the

promotion and continued development of these approaches to music education. While differences in philosophy, process and materials exist, many similarities between the approaches are apparent.

The influence of Pestalozzi's principles as applied to music, and the application of these principles by Jacques-Dalcroze to focus on discovery learning, support of a participatory approach, and recognition of the importance of movement in music education comprise basic elements of both Orff and Kodaly (Choksy et. al., 1986). Teaching materials selected on child developmental characteristics and an emphasis on use of concrete musical experiences also serve to unite the approaches (Shehan, 1986).

Such similarities have resulted in support of an eclectic approach to these processes. Raebeck and Wheeler (1980) advise teachers to "read and explore the ideas for experiences suggested, and ... then adapt them to meet their own classroom situations in the most creative way" (p. 15). The rationale for combining approaches is also supported by the work of Nash (1970), who writes that "if each approach is successful on its own merits, imagine how splendid and more far reaching they become when combined (a reinforcement, a complement, an enrichment, each to the other)" (pp. 172-173).

However, such beliefs are far from universal and such eclecticism is criticized as not being possible in any but the most superficial and less effective manner -- "no combination of methods can be as effective a teaching approach as a knowledgeable use of any one of them in the hands of a teacher with sufficient training" (Choksy et. al., 1986, p. 342). Differences in objectives and approaches to creativity, movement, instrumental training, musical reading and writing, and the music used in teaching are all cited as rationale for unsuitability of eclecticism. Despite internal disagreement regarding the application of Orff and Kodaly, support for the approaches remains strong. Although problems of adapting European approaches to North American audiences have been noted (Sonor, 1986; Walker, 1984) and criticisms of the philosophies and processes raised (Walker, 1984), the success and popularity of such music education programs continues to be present in educational circles.

Evaluation in Music

The importance of evaluation in music is basically undisputed in literature addressing the topic. Educators recognize the need to evaluate as being essential for the credibility, effectiveness, and accountability of programs,

as well as for the improvement of instruction and assessment of pupil progress. However, even though such needs and rationale have been identified, evaluation in music has been recognized as an area in which much more research and development is needed (Bates, 1984; Tait & Haack, 1984). Its importance has been established, yet the field is still searching for a way to effectively evaluate.

The need for evaluation has been linked to the need to establish credibility and effectiveness of music programs. Colwell (1970) attributes this focus to a change in emphasis which occurred in the 1950's. Music education programs had been centered on "music as experiences or education by exposure to music through experiences in singing, moving, playing, creating, and listening" (p. 8). The 1950's witnessed discontent among music educators who criticized these programs as being superficial and ineffective. As improvements were sought, evaluation was perceived as "the source of authority and frame of reference by which to compare the good with the bad" (Colwell, 1970).

This concern with credibility and accountability and the correlation of solutions with evaluation remain evident in the 1980's. The need to evaluate as a means of establishing accountability and status in the curriculum is still expressed:

> If music subjects are to maintain respect amidst a national atmosphere of accountability and a concern for basics, teachers must conscientiously attempt measurement, evaluation, and grading at all levels of instruction. (Tuley, 1985, p. 33)

Although evaluation for enhancement of status has been a consideration, greater attention has been directed toward use of evaluation to improve instruction. Evaluation as an essential accompaniment to planning teaching-learning activities has been recognized as needed to assure a progressive, orderly process of education (Tait & Haack, 1984). Attention to research into how and when children learn has also been cited as illustrating the need for evaluation at every step of the learning process (Colwell, 1970). In addition, evaluation as a guide to planning the scope and pacing of classroom teaching (Littley, 1986), as measurement of improvement in the teaching process (Choksy, 1980), and as a facilitator of a good teaching-learning situation (Gordon, 1971) have been identified as perceived needs.

This aspect of evaluation as a process to improve instruction is further supported by Leonhard and House (1972) and Edelstein, Choksy, and Lehman (1980). These writers also note the necessity of assessing pupil progress as a facilitator of instruction. Choksy (1980) connects assessment of pupil progress with the stated curricular

goals by identifying one purpose of evaluation as being "to see whether the students have achieved what the new curriculum says it wants them to achieve" (p. 150).

Therefore, the need for evaluation in music education is evident. However, before continuing, identification of what is perceived as evaluation should be established.

Colwell (1970) has noted that decision-making is often equated with evaluation and defines it as "a judgement of the worth of an experience, idea, procedure, or product" (p. 3). He then expands this explanation by delineating the following characteristics of the evaluation process:

> (1) the systematic process of collecting information.
>
> (2) the enlightened interpretation of that information, and,
>
> (3) the dissemination of the results back into the teaching-learning situation. (p. 10)

Similar to Colwell, Tait and Haack (1984) define evaluation as "a method for determining the worth or value of an object or process" (p. 147).

Other authorities emphasize objectives as the organizer for evaluation and define it as "the process of determining the extent to which the objectives of an educational enterprise have been attained" (Leonhard and House, 1972, p. 14). Evaluation of this type involves the following:

(1) the identification, formulation, and validation of objectives.

(2) the collection of data relevant to status in relation to these objectives.

(3) the interpretation of data collected. (p. 15)

Choksy (1980) also emphasizes objectives as the organizer for evaluation which she defines as "the ongoing process of determining whether the instructional objectives and goals are being achieved" (p. 155).

These definitions focus primarily on measurements aspects of evaluation. A broader definition is suggested by Bates (1984) who speaks of teacher evaluation of students as ideally involving "a study of pupil achievement and progress with consideration given also to personal and environmental factors which affect the learning process" (p. 7). This interpretation implies a more descriptive and all-encompassing view of evaluative procedures and includes more than judgement or measurement of achievement in terms of objectives.

Varying definitions and emphases in evaluation reflect differing views regarding what should be evaluated. The most predominant difference of opinion concerns the inclusion or exclusion of affective and attitudinal factors in evaluation practises.

The inclusion of affective factors in evaluation has been strongly disputed. The difficulty of assessing affective outcomes has been recognized and the ability to

validly evaluate outcomes which may not become apparent for months or years has been questioned (Edelstein, Choksy, and Lehman, 1980). These authors do not accept affective outcomes as viable program objectives and regard them as "by-products of a quality program" (p. 12). Choksy (1980) also supports this view by stating that understandings and appreciations are not observable or measureable and, therefore, not able to be evaluated. This interpretation promoted the idea that enjoyment and appreciation are only possible through understanding. "Love of music, if it is to be a genuine love, must be supported by knowledge and understanding of music" (p. 160). Consequently, development of knowledge and understanding, areas which can be delineated by behavioral objectives, comprise the focus for program implementation and evaluation.

Another authority, Edwin Gordon (1971) further argues the futility of attempting evaluation of affective outcomes. He also supports a process based on behavioral objectives which outline the program -- "a clear statement of behavioral objectives is needed in order to evaluate and report students' progress in the achievement of program goals" (p. 133).

Even though more difficult to evaluate, affective aspects of music are considered important by many authorities. Leonhard and House (1972) state that "the

evaluation of appreciation and attitudes is essential to good music teaching" (p. 407). Bates (1984) concurs with this approach, stating that "it is imperative that all areas of the music curriculum be evaluated" and that "attitudes, interests, and effort on the part of students are vitally important and need to be investigated fully" (p. 13). The need to focus on "evaluation of the psychological or affective process in music" is further supported by Tait and Haack (1984, p. 148). These authors state that the "primary evaluative goal should be to determine the quality of students' musical experiences and their related growth developments in thinking, feeling, and sharing music" (p. 155). Their concern with evaluating the nature and value of students' musical experiences demands that attention be focused "not only on the effectiveness of perception and the nature of the response, but also the interactive relationships between the two" (p. 149).

As with those specialists who have analysed the area and developed models for educational evaluation, authorities in music education have identified various areas of concern which have determined organizers for evaluation. Pupil progress and achievement as measured in relation to program objectives, attitudes, interests, and appreciations, and the interactive relationships that exist among concrete and subjective components of music education programs all

contribute to issues or concerns educators have identified as relevant to and in need of evaluation. However, identification of what should be evaluated need be considered in accordance with how such evaluation should be approached.

Suggestions for approaching evaluation varies from very simple, straightforward instruction to complex, abstract allusions. Authors basing evaluation on behavioral objectives promote integration of evaluation into the instructional process and suggest that such procedures would be more likely to provide reliable and valid results (Edelstein, Choksy, and Lehman, 1980). Evaluation in this context is equated with measurement based on performance of tasks (Edelstein, Choksy, and Lehman, 1980), and is effected by repeating a task in a new musical setting (Choksy, 1980). Such methods provide a means of evaluating the child's cognitive or psychomotor skills (Raebeck, Wheeler, 1980, p. 14) and provide specific, objective information on pupil achievement in terms of behavioral objectives.

Such scientific approaches do serve to provide limited information in a rather narrow frame of reference. However, to educators seeking more extensive information, additional procedures are considered essential. Use of other evaluative tools -- "score cards, achievement scales, rating scales, observations, logs, interviews, check lists,

anecdotal records, and procedures by which observations are made and judgements recorded" (House, Leonhard, 1972) -- should be considered when seeking appropriate means of attaining the information required. Information gathered through use of these devices could provide a wider spectrum of knowledge about student learning and assist in combining objective and subjective components of evaluation. Bates (1984) notes two approaches to the field:

> (1) simplistic -- which involves only measurement results obtained by the student, and
>
> (2) an attempt to assess all aspects affecting the musical learning of students. (p. 9)

More than task performance analysis would be required of the second approach to evaluation. The need to judge the quality of work separately from subjective factors -- progress, effort, and antecedent conditions, and to include both objective and subjective factors in an evaluation portrayal have been deemed necessary if results are to be considered valid and fair to the student (Bates, 1984).

While certain guidelines for evaluation have been stated, evaluative models used in music education have been criticized as being narrowly conceived and requiring development of more comprehensive models and materials to facilitate greater justice in student evaluation (Tait, Haack, 1984). These authors indicate that the field of naturalistic inquiry, observation, and evaluation be

considered in research to help "round out" current assessment methods and materials (Tait, Haack, 1984). Miller (1986) also supports use of naturalistic inquiry as an appropriate methodology to implement, particularly when studying young children. Indeed, the approach to evaluation is highly dependent upon the parameters identified for the study. If music educators are content to base their evaluation solely on achievement of objectives without consideration of any other factors, then evaluation can be a straightforward yes or no on a performance task. However, if music educators strive to reflect the affective components in a student's evaluation then more difficult and complex procedures must be designed. Many obstacles may deter the development of valid procedures. Included in these are insufficient contact time (Littley, 1986; Colwell, 1974), fear of exposure of poor teaching, problems with group instruction (Colwell, 1974), and the need for individual assessment (Litley, 1986). Each of these problems does contribute to the difficulty of evaluating in music, yet they must be addressed and overcome if progress in the field is to be realized. Music educators must determine what is needed and important in evaluation, what should be assessed, and how it is possible to assess identified areas in practical terms. Furthermore, strategies for implementation of procedures must be

considered. Only then could music educators be satisfied that these procedures would result in provision of valid information and a fair and accurate achievement and progress.

CHAPTER III

SOURCE OF DATA AND PROCEDURES

Introduction

The need for continued work on evaluation of music can be identified both from literature on music education and input from teachers presently employed in the field. Questions of what and how to evaluate, and how to manage evaluation within the classroom have yet to be satisfactorily resolved. In order to facilitate planning for further work on evaluation the writer sought to determine what was presently employed in the schools and what teachers' thoughts and concerns on evaluation were. The writer felt that this information, combined with information from expert sources on approaches to evaluation at the primary level, would provide a basis from which to develop a directive for evaluating primary music.

Source of Data

In order to determine current concerns and practises employed in the evaluation of primary music, a questionnaire was developed and sent to the sixteen primary teachers of a selected school board. Selection was based on knowledge that teachers employed with the board had been working

cooperatively on the presentation of a consistent board program. Teachers were asked to complete the questionnaire and return it to the board music co-ordinator. Also, teachers were directed to focus on evaluation without consideration of reporting or grading at this stage of the study. Eighty-eight percent of the questionnaires were returned to the co-ordinator.

The questionnaire was comprised of two sections. The first section elicited information on the teachers' educational background and experience. The second section addressed the topics of music education philosophy, current evaluation practises, and teachers' concerns regarding evaluation of music at the primary level. This section contained six questions which were stated informally and provided the opportunity for respondents to include any information not represented in the questions provided. This was included to encourage teachers to be very open in their responses and provide a vehicle for expressing a complete and honest portrayal of their thoughts and practises.

Procedures

Following the return of the questionnaires to the music co-ordinator, information contained therein was tabulated and analysed. Where it was deemed necessary to prioritize or rank responses, a system of ordinal variables was

applied. This type of ranking enabled the writer to develop a group portrayal of practises and concerns identified in section B of the questionnaire.

Once the results of the questionnaire were tabulated and analysed, the music co-ordinator met with the primary music teachers and informed them of the questionnaire results. Teachers commented on the results of certain questions. It was stated that the relatively low prioritization of curricular concerns did not accurately reflect teachers perceived importance of presentation of the curricular program. Curriculum was a very important concern of teachers although not more important than the affective and attitudinal areas that were prioritized. These concerns and information gathered from the discussion were recorded to assist in development of a resource package which would address expressed evaluation needs of teachers.

Once the data had been collected, tabulated, and analysed, the writer was able to determine the implications of the findings and plan a means of addressing the concerns identified.

Development of a handbook for evaluation of music

Interpretation of data collected, supported the perceived need to provide direction for evaluation of music. Consistency, organization, and management of evaluation

procedures were identified as areas in need of attention. While teachers recognized the importance of evaluation and the need for it, especially in terms of determining pupil progress and improving instructional effectiveness, questions concerning teachers' implementation of evaluation procedures were identified by the writer. If pupils are evaluated primarily through informal in-class observations, with minimal reference to objectives or record keeping procedures, then how are criteria for evaluation established and how can the findings be considered credible? Also, if criteria for evaluation are limited to observation of participation, attitude, and effort demonstrated in class, then where and when is pupil progress in relation to curricular objectives considered? Assessing pupils growth and progress demands detailed study and extensive time, yet without the information ascertained from such study, instruction and program development cannot be as effective. Perrone (1977) writes: "Assessing children's growth is an intense activity, and it should occur daily, continuously. It is integral to everything that goes on in a classroom" (p. 10).

Optimally teachers will realize and implement evaluation into the daily classroom program as a means of gathering continuous information on pupil progress and development. However, without training and continued

attention to organization and management of evaluation procedures, such practises are not likely to occur.

While very little direction can be found for evaluation of pupil progress in music, application of research directed toward naturalistic or creative approaches to program evaluation, along with recommended approaches for evaluation of young children, can provide insight into how to begin development of this area. Patton (1981) describes creative evaluation as being:

> situationally responsive, methodologically flexible, consciously committed to matching evaluation approaches to the needs and interests of those with whom one is working, and genuinely sensitive to unique constraints and possibilities of particular people and circumstances (p. 67).

Guba and Lincoln (1981) in their attention to responsive evaluation concur with Patton's identified need for sensitivity and flexibility. They describe responsive designs as "continuously evolving and never complete," (p. 30) and support use of collecting qualitative data through unobtrusive means.

Procedures for evaluation of primary music must "evolve" from and "respond" to the needs and interests of those for whom these procedures are being developed. This 'evolution' must consider the varying situations to be addressed and be flexible in accommodating "unique constraints and possibilities of particular people and circumstances" (Patton, 1981).

The survey regarding current practises and concerns helped identify the 'needs and interests' of those concerned with evaluation. The subsequent step was to consider how to address these needs and interests. Since teachers had identified consistency, organization, and management of evaluation as concerns, it was decided that a handbook on evaluation, outlining basic philosophy and recommended procedures for evaluating pupil progress would serve as a beginning step in the evolution of acceptable and credible evaluation practises. The intent of this document would be to provide a foundation from which teachers could develop greater understanding of the concept and process of evaluation and be able to implement evaluation procedures more efficiently and effectively in their classroom programs. It would also aim to connect curriculum, instruction, and evaluation as a basis for organization and development of consistency in evaluation practises.

Based on this rationale, the handbook Evaluating Primary Music was developed. Philosophy for evaluation, intent of the handbook, and directive for evaluating were included to establish a foundation from which evaluation procedures could evolve. Sections on music and evaluation for levels Kindergarten to three were included to direct attention to the intended focus of the program and reinforce the need for evaluation procedures to emerge directly from

the instructional program. Examples of class activities aimed to illustrate how such activities could be used to gather evaluation information on pupils achievements. Pupil 'fun sheets' with accompanying teachers guide sought to illustrate how practical curricular activities could be reinforced and assessed through use of written work. A section directed toward record keeping and sample checklists and a focus on identification of aesthetic development were also included.

Evaluation of the handbook.

Procedures to evaluate the handbook were implemented during its development and following its completion. Throughout the development of the handbook experts in music education and primary education were consulted to react to the appropriateness and accuracy of the content, the clarity of presentation for teachers, and suitability of student sheets for primary children. Following completion of the handbook teachers reacted to its utility and accuracy by responding to a questionnaire distributed for that purpose.

CHAPTER IV

ANALYSIS AND INTERPRETATION OF DATA

Introduction

The data collected from the questionnaire on the evaluation of primary music provided the writer with information regarding current practices and concerns. Chapter four contains a summary of findings, and an analysis of the responses received. The content of each item and the procedures employed to interpret the responses are described. Following this, the data gathered from each item is tabulated and analysed to facilitate interpretation of the responses received.

Section A

Section A of the questionnaire sought to determine the educational background and experience of the respondents. Items focused on the years of university training, courses taken in testing and evaluation, teachers' present teaching certificate, and their total number of years of teaching experience.

Table 1 outlines the academic training of respondents, including the number of years of university training and their present teaching certificate.

TABLE 1

ACADEMIC QUALIFICATIONS

Years of University Training	Percentage of Subjects	Teaching Certificate	Percentage of Subjects
7	21%	7	7%
6	36%	6	36%
5	29%	5	43%
4	14%	4	14%

Table 2 outlines the years of teaching experience indicated by the respondents.

TABLE 2

RESPONDENT TEACHING EXPERIENCE

Years Teaching Experience	Percentage of Subjects
10+	14
10	14
8	7
7	14
6	7
5	14
4	7
1	22

Perusal of information contained in Tables 1 and 2 indicates that the majority of subjects participating in this study were well educated and were experienced music teachers. All of the subjects had completed four or more years of university training and had been granted certificate four or higher with eighty-six percent holding certificate five or higher. The majority of respondents (seventy-nine percent) have completed four or more years teaching experience. However, an obvious deficiency in their training was evident in the lack of courses taken in testing and evaluation.

Table 3 outlines the number of courses taken by teachers in this area.

TABLE 3

COURSES IN TESTING AND EVALUATION

Number of Courses Completed in Testing and Evaluation	Percentage of Subjects
4	7%
3	7%
2	7%
1	22%
0	57%

Information contained in Table 3 illustrates that the majority of teachers (fifty-seven percent) have not taken any courses in testing and evaluation. Of the remaining teachers, twenty-two percent have taken one course and twenty-one percent have taken more than one course. Such results denote a weakness in this area and would indicate that many current evaluation practices and concerns have evolved primarily from practical experience and exposure

through the school setting rather than academic study.

Section B

Section B of the questionnaire sought to elicit information on present practices and concerns with evaluation of music at the primary level. The six questions included in this section were designed to assist in the development of a profile which would represent philosophies, opinions, and evaluation practices in primary level music.

Information gathered from this section of the questionnaire is summarized by description and discussion of each question.

Question 1- Prioritization of program goals based on teachers' personal philosophy of music.

Question one asked teachers to prioritize program goals based on their personal philosophy of music education. Teachers were asked to prioritize the following goals by assigning a numerical value of one to the most important goal and ranking accordingly to six for the least important goal. The goals identified were:

(i) musical literacy development

(ii) enjoyment of music

(iii) increased awareness of music

(iv) appreciation of music

(v) participation in music

(vi) other (please specify)

By applying a system of ordinal variables, teachers' priorities were identified. As teachers confined their ranking of priorities to those areas identified, a point system of five-to-one was assigned. Each area ranked one was awarded five points; two - four points; three - three points; four - two points; and five - one point.

Tabulation of these numerical values resulted in the prioritization outlined in Table 4.

TABLE 4

PRIORITIZATION OF PROGRAM GOALS

Program Goals	Points
Enjoyment of music	58
Participation in music	45
Appreciation of music	45
Musical literacy development	35
Increased awareness	25

The above table indicates that philosophically music teachers are concerned with affective and attitudinal areas as program priorities at the primary level.

Enjoyment of music, participation in music, and appreciation of music clearly were considered higher priorities during the primary years. However, the relatively low ranking of musical literacy was not considered a lack of concern with this area. Discussions with teachers regarding the prioritization of this area confirmed that musical literacy was also considered an important component of the primary music program.

Question two- Opinions on evaluation of music at the primary level.

Question two asked teacher's opinions regarding evaluation of music at the primary level. Almost all (ninety-three percent) of the respondents replied that music should be evaluated at the primary level. Comments included to support their statements reflected perception of evaluation as being important for improving and analysing program, monitoring pupil progress, improving teacher effectiveness, and facilitating pupil motivation. Concern with improving pedagogically to facilitate pupil progress and achievement was particularly expressed, with connection of evaluation and instruction intended as a means to "ensure a solid foundation for all music learning." Such a diagnostic approach to evaluation reflected positive outcomes from evaluation practices. As stated by one teacher, "the only way to improve pedagogically is by measuring whether or not the stated objectives are being realized within the child's classroom experience." While perceived values of evaluation were identified in the comments included with the second question, problems with evaluation were also identified. The need and value of evaluation was accepted; however, difficulty with management of evaluation and of consistency amongst teachers were considered problems.

The following statements by teachers indicate those concerns and problems. "We must evaluate but we must have a system that allows us to meet each child on a more meaningful one to one basis," and "we have to seriously consider what we want to evaluate across the system so that there is a consistency among teachers." The idea that evaluation could negatively affect pupil reaction was also stated - "at this age I feel the most important thing is that children enjoy and participate in music classes. If they are to be evaluated at all I think it should be in terms of effort and class participation."

Also included in the comments were directives for how to evaluate. Approaches suggested included 'checklists, informal evaluation, teacher observations, and evaluations of individual participation, individual effort and abilities.'

Question three- Frequency of evaluation practices.

Question three asked teachers to select the word which best described the extent of their daily evaluation practices. Response choices were:

(i) never

(ii) occasionally

(iii) always

(iv) frequently

Table 5 outlines the response to this question.

TABLE 5

RATING OF FREQUENCY OF DAILY MUSIC EVALUATION PRACTICES

Response Choices	Percentage of Subjects
Frequently	50%
Always	21%
Occasionally	21%
Never/Always	7%

These results indicate that the majority of teachers regularly evaluate in the classroom music program and thereby support the importance of evaluation. One participant replied both never and always, explaining "never in terms of literacy development but always in terms of effort and participation."

Question four- Opinions regarding the purposes of evaluation.

The fourth question outlined common purposes for evaluating students and asked teachers to indicate their opinions of each.

Teachers were asked to rate identified purposes for evaluation as not important, of minor importance, important, or very important. The purposes identified were:

(i) pupil progress relative to curricular objectives (grade level objectives).

(ii) attitude demonstrated toward music.

(iii) pupil progress relative to antecedent conditions (pupil's achievement prior to beginning class).

(iv) effort

(v) pupil progress relative to class objectives (not necessarily grade level).

(vi) behaviour.

In addition to these purposes a section was included for teacher input regarding purposes for evaluation not identified by the author.

Responses submitted to this question were then tabulated and ranked, the results of which are outlined in Table 6.

TABLE 5

RANKING OF PURPOSES FOR EVALUATION

Purpose for Evaluation	Points
Effort	48
Pupil progress relative to antecedent conditions	46
Behaviour/attitude demonstrated toward music	42
Pupil progress relative to curricular objectives	40
Other	0

The results of this question indicate that teachers perceive the effort demonstrated by primary children in music classes to be the most important purpose for evaluating pupils. However, the very close second place ranking of 'pupil progress relative to antecedent conditions' indicates concern also with assessment of individual development and progress. These results denote that teachers connect affective concerns with evaluation and prioritize effort and attitudes in their interpretation of evaluation at the primary level above pupil progress relative to either class or curricular objectives.

Because the curricular content purposes were prioritized below affective and attitudinal areas, it was considered necessary to re-examine the results to determine more precisely the concern for these areas. It was found

that even though pupil progress relative to class and curricular objectives were ranked below attitude, effort, individual achievement, and behavior, they were still considered important for evaluating students. Consequently, these areas were identified as concerns to be addressed in evaluation development.

Question five- Frequency and importance of identified activities used to gather evaluation data.

Question five asked teachers to indicate the frequency of identified activities used to gather evaluation data and the perceived importance of that information in the development of a total profile of a child. Teachers were asked to indicate the frequency of use of specified activities according to a scale of almost always, occasionally, hardly ever or never and were then asked to indicate the perceived importance of information gathered from that activity in developing a profile of the child. Degrees of importance were identified by very important, important, and not important. Activities specified for student evaluation included:

(i) individual performances in class.

(ii) teacher-made task observation checklist.

(iii) student work folders.

(iv) (individual) observation of performance with class.

(v) performance/written quizzes.

(vi) informal observation.

(vii) anecdotal records (descriptions if incidents that occur during a school term).

(viii) behavior records.

(ix) other (please specify).

Responses from both sections of this question were tabulated and ranked. Table 7 outlines the ranking of frequency of procedures used to gather evaluation data.

TABLE 7

RANKING OF FREQUENCY OF PROCEDURES USED TO GATHER EVALUATION DATA

Procedure used for Evaluation	Points
(Individual) observation of performance with class	52
Informal observation	50
Individual performance in class	48
Teacher made task observation checklist	41
Anecdotal records	36
Student work-folders/quizzes	35
Behavior records	28

The ranking indicated in Table 7 suggests that music teachers employ unobtrusive, informal procedures for evaluating pupils more frequently than formal procedures. Individual observation of pupils involved with their class in class activities ranked just slightly above informal observation and individual pupil performances as the most frequent activities used by teachers for student evaluation.

Procedures requiring written record keeping were used considerably less and ranked below performance and observation activities.

The ranking of the second section of this question concerning the perceived importance of information gathered from the specified activities is outlined in Table 8.

TABLE 8

IMPORTANCE OF INFORMATION GATHERED FROM EVALUATION PRODECURES

Procedure use for Evaluation	Points
(Individual) observation of performance with class	38
Informal observation	37
Individual performance in class	35
Teacher-made task observation checklist	29
Student work folders/behavior records	24
Anecdotal records	22

Data gathered from this ranking suggested that teachers perceive informal, unobtrusive approaches to evaluation as being most important in developing an evaluation profile of the child. Individual observation of performances with the class, informal observation, and individual performance in class were identified as activities considered most important in collecting evaluation information. The other, more formal activities were rated below the informal, unobtrusive procedures.

Comparison of the frequency and perceived importance rating showed that the activities most frequently employed to gather evaluation data were perceived as being most important in determining an evaluation profile of the child. Information gathered from observation of individuals with the class, informal observation, and solo performances in class were closely ranked both in frequency of use and importance to the teacher of information gathered from these procedures. Teacher-made task observation checklist was ranked fourth and a significant decrease in importance was evident by the leap downward in points from the third ranking area.

Anecdotal records, student work folders, quizzes, and behavior records varied slightly in comparison between frequency of use and importance. However, all were

consistent in being ranked considerably lower than the first four activities identified on each scale. Based on these results, music teachers employ a very practical approach to evaluation. Use of observation and performance as the most frequent and most important techniques used for student evaluation indicates that teachers feel that the most meaningful information is derived through such informal and unobtrusive means.

Question six- Other concerns with evaluation

The final question included on the questionnaire provided teachers with the opportunity to express comments or concerns regarding evaluation of music at the primary level that had not been addressed elsewhere on the questionnaire.

Comments contained in this section reflected an interpretation of evaluation as being equated with reporting. Statements such as "I believe we will have to consider individual needs vs. grade level achievement," and "letter grades seem to indicate failing and do not show consideration of individual development," can only demonstrate the influence of dissatisfaction with present approaches to reporting. From these comments, evaluation is

apparently understood as reporting and concerns with evaluation specifically related to reporting.

Other comments stressed the need to consider readiness and individual development in the evaluation process and to determine the musical success of a child beyond the easily identified skill components of the program. Inadequate time, too large numbers, and too many objectives were also mentioned as deterrents in evaluating pupils. Prioritization of realistic goals for what can be accomplished was recommended as an approach to addressing these problems.

EVALUATION OF THE HANDBOOK

Formative Evaluation.

During the development of Evaluating Primary Music the writer consulted with experts in music education and primary education to elicit their reactions and suggestions regarding the content and presentation of the project. These personnel were asked to consider the appropriateness of the content, to comment on any weaknesses or deficiencies they perceived, and to suggest any revisions or additions they would recommend.

One of the experts in music education consulted was the curriculum consultant for music with the Department of Education. She reacted very positively toward the project, supported the approach taken, and stated that she felt it would provide a useful and helpful resource for music teachers. Activities for evaluation were reviewed and accepted with some minor modifications. It was suggested that in activities where children were required to notate musical patterns that the term construct be used rather than create to be consistent with the terminology used in Primary Music: A Teaching Guide (1983).

One other concern identified was directed toward use of a rhythmic activity requiring pupils to construct a phrase of a known song as an evaluation procedure. It was considered questionable whether such an activity could serve as an assessment of the child's development when the child's response could be influenced by how other children were responding. However, during discussion it was decided that because observation by the teacher is an essential component of the assessment procedure, use of such an activity would focus on observing the process followed in the activity and therefore could provide valid information on the pupil's development.

No other changes were recommended for the handbook. It was considered complete and appropriate for evaluation of primary level music.

In addition to the music consultant, music teachers who are presently teaching the music program were consulted for their reaction to the handbook's content and format. Reaction was solicited from independent respondents (teachers who had not been involved with the project from its initiation) and participant respondents (teachers who had been involved with the project from its beginning). These teachers also reacted very positively and supported the music consultant's view that the handbook would be very helpful in evaluating pupil progress. The "fun sheets" were considered a valuable and time-saving resource that would assist teachers in gathering information on pupils' musical understanding and development. The content was again considered complete and only the following recommendations submitted:

(a) that sample sheets which could be used with other musical examples be included.

(b) that hearts be drawn on dictation sheets to indicate the number of beats in the dictation.

(c) that staffs for pupil's music writing be larger.

Because the "fun sheets" would be used by primary level pupils it was decided to consult with a primary specialist during formative evaluation procedures to determine the suitability and clarity of presentation of these sheets for primary pupils. Some suggestions were made concerning the organization of the fun sheets to ensure that directions would be clear and familiar in format to pupils of that level.

The recommendations submitted were considered and changes or additions made prior to completion of the final draft.

SUMMATIVE EVALUATION

Evaluating Primary Music, a handbook on the evaluation of primary music developed for teacher use, sought to provide a directive for evaluation of pupil progress in primary level music. Teachers had expressed support for the need to evaluate in music but felt that organization and management for evaluation inhibited implementation of evaluation procedures in the classroom. It has been indicated that evaluation procedures presently employed focus primarily on informal observations. Little evidence had been found to suggest that pre-planned, more formal observations provided a component of evaluation procedures.

In order to assist teachers in the management and organization of evaluation procedures, the handbook outlined the basic philosophy and recommended methodologies for evaluation of pupil progress in the classroom music program. As evaluation procedures were related directly to instructional strategies, activities which could be used for evaluative purposes were included to illustrate the connection between instructional and evaluative techniques. Also included were activity sheets designed for use with the curricular program, suggested approaches for record keeping, sample checklists for teachers, and attention to evaluation of affective and attitudinal factors in the primary music program.

Following completion and presentation of the handbook, a questionnaire was issued for teachers to complete. This questionnaire was designed to determine whether the handbook addresses the information needs of teachers; it was perceived as useful and worthwhile; it approached the problem in a realistic way; and it provided adequate information and direction. Teachers were also asked to rate the degree to which the handbook was consistent with and applicable to the philosophy and content of the primary level music curriculum and with the music program they teach. The opportunity was also provided for teachers to

identify topic(s) perceived to be most useful, topics omitted which should be included, and general criticisms or comments not included elsewhere in the questionnaire. A combination ranking/qualitative format was employed for the development and organization of the questionnaire. Teachers were asked to indicate the descriptor which best reflected their opinions and to include any comments they felt would clarify their thoughts.

Teacher reaction to Evaluating Primary Music as indicated by information gathered from analysis of this questionnaire is summarized by the following description and discussion of each question.

Question 1- Effectiveness of Evaluating Primary Music in outlining a directive for evaluating primary music.

Question one asked teachers to rank the effectiveness of Evaluating Primary Music in outlining a directive for evaluating primary music. Table 9 indicates the results of this question.

TABLE 9

EFFECTIVENESS IN OUTLINING A DIRECTIVE FOR EVALUATING PRIMARY MUSIC

Response Choices	Percentage of Subjects
Completely	73
To a considerable degree	27
Somewhat	0
Not at all	0

The very positive reaction given to this question indicates that the handbook was successful in outlining a directive for evaluating primary music. Seventy-three percent of respondents stated that Evaluating Primary Music completely outlined a directive for evaluating primary music while twenty-seven percent responded to 'a considerable degree'.

Question 2- Utility in providing a basis for a more consistent approach to evaluation.

Question two sought to determine the perceived usefulness of Evaluating Primary Music in providing a basis for a more consistent approach to evaluation. Reaction from teachers was considered favorable. Forty-seven percent of respondents indicated that Evaluating Primary Music completely provided a basis for a more consistent approach, forty-seven percent indicated it provided a more consistent approach to a considerable degree, and six percent felt that it somewhat provided that basis.

Table 10 summarizes the response to this question.

TABLE 10

UTILITY IN PROVIDING A BASIS FOR A MORE CONSISTENT APPROACH TO EVALUATION

Response Choices	Percentage of Subjects
Completely	47
To a considerable degree	47
Somewhat	6
Not at all	0

Question 3- Consistency and applicability to the philosophy and content of the primary level curriculum.

The third question elicited teachers' opinions of the degree to which the content of the handbook was consistent with and applicable to the philosophy and content of the primary music curriculum. Because the directive for evaluation outlined in the handbook focused on the connection between curriculum, instruction and evaluation, it was felt necessary to determine the perception of the accuracy and usefulness of the handbook in relation to the provincial music curriculum. As outlined in Table 11, teachers indicated that the handbook was consistent with and applicable to the content of the provincial curriculum. All

respondents replied positively with seventy-three percent indicating to a considerable degree in response to this question.

TABLE 11

CONSISTENCY WITH AND APPLICABLE TO THE PHILOSOPHY AND CONTENT OF THE PRIMARY MUSIC CURRICULUM

Response Choices	Percentage of Subjects
Completely	73
To a considerable degree	27
Somewhat	0
Not at all	0

Question 4- Consistency with the philosophy and content of the school music program.

Because it was recognized that school music programs are not always consistent with the provincial curriculum, question four sought to determine the applicability of the directive presented in the handbook with teachers' individual music programs. Table 12 indicates the response to this question.

TABLE 12

CONSISTENCY WITH AND APPLICABLE TO THE PHILOSOPHY AND CONTENT OF THE SCHOOL MUSIC CURRICULUM

Response Choices	Percentage of Subjects
Completely	47
To a considerable degree	47
Somewhat	6
Not at all	0

The responses to this question supported the handbook as being consistent with and applicable to school music programs. Comments included on some questionnaires clarified why it was not always considered completely consistent with school programs. Respondents identified that varying levels of class achievement, program development, and methodology approaches not specified (i.e., Orff and movement content) as clarifications for responses submitted.

Question 5- Usefulness in teachers' development of evaluation procedures.

Question five was directed toward determining the usefulness of Evaluating Primary Music with respect to teachers development of evaluation procedures. Reaction to

this question was also very positive. As indicated in Table 13, sixty-seven percent of respondents indicated it was completely useful, twenty-seven percent indicated it was useful to a considerable degree, and six percent indicated it was somewhat useful.

TABLE 13

USEFULNESS IN DEVELOPMENT OF EVALUATION PROCEDURES

Response Choices	Percentage of Subjects
Completely	67
To a considerable degree	27
Somewhat	6
Not at all	0

Question 6- Clarity and meaningfulness of the content of Evaluating Primary Music.

The final question which provided descriptors for respondents, sought to determine if the information provided in the handbook was presented clearly and in a meaningful way. Table 14 outlines teachers' responses.

TABLE 14

CLARITY OF PRESENTATION

Response Choices	Percentage of Subjects
Completely	73
To a considerable degree	27
Somewhat	0
Not at all	0

As is outlined in the table, teachers responded positively to this question with all respondents indicating it was either completely clear and meaningful or clear and meaningful to a considerable degree.

Question 7- Topic(s) perceived to be most useful.

Question seven provided the opportunity for teachers to identify the topic or topics which they perceived to be most useful to them. The topics most frequently identified in this question were the 'fun sheets' and the record keeping/ checklist section. Other respondents identified activities for evaluation as being most useful while others indicated that all topics were considered useful.

Question 8- Topics omitted which need attention.

Question eight asked participants to identify topics not included which need to be addressed in order to identify areas for future development. The majority of respondents

did not identify additional topics in this question. The only topic which was specifically mentioned was the need for attention directed toward evaluation for 'special needs' children.

Question 9- Comments or criticisms not included elsewhere in the questionnaire.

The final question provided teachers with the opportunity to include any comments or criticisms not represented on the questionnaire. Comments included in this section further supported the work and its value in assisting in the organization for evaluation. One respondent considered some of the 'fun sheets' to be too difficult for her pupils but recognized that they could be used at later grade levels in her situation while another requested an expansion of the checklist development for levels Kindergarten, two and three.

Conclusions

The questionnaire completed by respondents for Evaluating Primary Music, a handbook for the evaluation of primary level music, indicated that the project was considered very worthwhile and beneficial to primary level music teachers. Reaction to the effectiveness, usefulness, clarity, and meaningfulness was quite positive and

supportive of the direction taken. Based upon the reaction outlined in the responses given, it was determined that Evaluating Primary Music had been successful in providing a beginning directive for evaluation of pupil progress in primary level music.

CHAPTER V

SUMMARY OF PURPOSES AND PROCEDURES, FINDINGS AND IMPLICATIONS, AND RECOMMENDATIONS.

Music programs in schools of Newfoundland and Labrador have traditionally been either recreationally or performance oriented. The inclusion of music in school programs was viewed either as a diversion from rigorous academic subjects or as a time to prepare for concerts, school assemblies, and other special occasions. No curriculum, books or other teaching resources were supplied to provide direction for the program. Consequently, the content of the program was dependent on the priorities established by the schools and resources supplied from teacher or school sources.

Within the last twenty years music has been granted greater support and recognition provincially through the combined efforts of the Music Council of the Newfoundland Teachers' Association, Memorial University, and the provincial government. At the primary/elementary level a curriculum guide and revised program was issued by the Department of Education following the appointment of the first music consultant in 1970. The beginnings of a provincial curriculum along with the availability of more

qualified music specialists to teach in the schools provided the beginning of a more consistent program provincially. However, dissatisfaction with this curriculum guide was expressed. More specific direction was needed if programs were to become more consistent and provide a stronger foundation in music education for the pupils.

Primary Music: A Teaching Guide (1983) addressed many of the concerns identified by teachers. The curriculum and guidelines contained within this document established a new direction for music education in the province. Objectives for a developmental, child oriented program were clearly stated and the basis for an organized, consistent program established. A foundation from which could evolve sound music education programs that would develop musical potentials, skills, and understandings through activities and experiences suited to the developmental level of the child was now provided. While this curriculum guide has been favorably received and has responded to some previously identified needs, its implementation has resulted in identification of other concerns, one of which is the evaluation of pupil progress.

Primary Music: A Teaching Guide clearly outlines a sequential, developmental program directed toward development of musical literacy. Its philosophy promotes

greater understanding and appreciation of music through participation in activities appropriate to pupils' developmental level. The intent of the program is to facilitate musical learning and develop children's musical abilities through an enjoyable, participatory approach to music education.

For many music teachers the implementation of this curriculum called for a different approach to instruction. While music at this level had previously been an activity oriented program, the organization and teaching skills required to plan and implement the revised program had not previously been given substantial attention. Also, a music series or set of texts had always been available for class use by the teacher. However, the revised program promoted resource-based rather than text based teaching. Consequently, teachers were required to organize and plan new approaches to instruction as well as search for appropriate resource materials to use in the classroom program. The teaching guide and inservice sessions were designed to assist teachers in this planning and implementation, as was evident in the attention directed toward procedures for instructional strategies and resources for teaching. But even though the need for evaluation was recognized as essential in the teaching process, inservice

and materials focused on the elements of teaching and did not directly address the area of evaluation.

The need to evaluate became evident to teachers as they worked on implementation of the program. However, problems with identification of how and what to evaluate also were evident as teachers expressed difficulty with management and organization of this area.

Discussions with the Curriculum Consultant in Music for the Department of Education supported the need to address the topic of evaluation. Problems with evaluation of music were being identified throughout the province and it was apparent that study and development of direction for evaluating music was required.

Summary of Purposes and Procedures

The major purpose of this study was two-fold: first, to determine what music teachers perceive as important for evaluation and how they presently evaluate pupil progress; second, to develop a resource book which would help teachers establish a consistent framework for evaluating primary level music.

In chapter two literature pertaining to educational evaluation, music education methodologies, and evaluation of

music was reviewed to assist in determining the direction to follow in developing guidelines for evaluation of pupil progress in music.

Chapter three indicates the source of data and procedures implemented throughout the study. Fullan's (1982) recognition of the need to understand what is happening in education coupled with characteristics of "naturalistic" and responsive approaches to educational evaluation assisted in formulation of the approach to pursue in addressing the problem identified. In order to gather information from teachers regarding current practises and concerns with evaluation of primary music, a questionnaire was designed and distributed. Information gathered from the questionnaire was tabulated and analysed then presented to teachers for further input from them. Following this, the resource book was developed. Throughout development of the resource book specialists in music and primary education were consulted for input on the content and format of the resource. Once developed, the handbook was presented to teachers and a questionnaire on the content and utility of the resource completed. These results were then analysed to determine if the resource had successfully responded to the needs identified. Teacher reaction was very positive and supportive of the work. They considered it very worthwhile, useful and beneficial.

To analyse the data, as indicated in chapter four, responses to items contained on the questionnaire were ranked by assigning a system of ordinal variables. Responses were studied and analysed to develop a group profile of attitudes toward and concern with evaluation of primary music. Chapter four contains tables which summarize the responses of the teacher questionnaire and an analysis of the responses submitted. Findings determined from this analysis, helped identify specific areas of concern and provided information on teachers' evaluation practises. This information, along with that included in the literature concerned with educational evaluation, indicated the approach needed to address the problem.

Study of evaluation and examination of the data derived from the questionnaire highlighted the complexity of educational evaluation and the vastness of its content. However, the need to develop direction for the organization and management of evaluating pupil progress was evident. While extensive inservice and study is needed to satisfactorily address evaluation of music, it was determined that a handbook which provided an outline and directive for evaluation of pupil progress in primary music would establish a beginning step in the evolution of evaluation procedures for primary music.

Findings and Implications

Analysis of information contained within completed questionnaires and gathered from meetings with teachers provided information on current practices and concerns in evaluation and direction for addressing the needs identified.

Input from the questionnaire gave recognition to teachers' concern with affective and attitudinal aspects of the music program. Teachers goals for primary music stressed development of enjoyment of, participation in and appreciation of music above musical literacy development. Also, when asked their opinions regarding the purpose of evaluation, teachers ranked effort and individual progress as the two most important purposes. Behavior and attitude both ranked third most important with pupil progress relative to class objectives and curricular objectives following close behind.

These findings indicate that music teachers are primarily concerned with affective and attitudinal musical development at the primary level. While it is essential that teachers be concerned with promoting positive attitudes toward and participation in the classroom music program, it is also essential that the curricular program be addressed.

If music programs are to be complete and implemented as intended then both the developmental organization of the curriculum and the promotion of positive attitudes toward and involvement in music must both comprise the focus of the instructional program. Musical skills and learning as identified in the curriculum should be developed through instructional strategies that are enjoyable to the child and foster positive attitudes toward, and participation in, music.

Teachers concern with effort and individual pupil's progress as main reasons for evaluation reflect sensitivity toward children and concern with determining the degree of progress achieved by individual pupils. However, if effort and individual progress are to be evaluated validly, then it is essential that the teacher know and understand pupils as individual children. Without such knowledge and understanding, evaluation findings can be considered subjective and biased.

Music teachers supported the need for evaluation at the primary level and in their comments indicated effective instruction, program development, and analysis of pupils' strengths, weaknesses, and progress as reasons for evaluating. Other comments identified problems and concerns associated with evaluation such as management of evaluation

when working with many children for a relatively short time, and establishment of consistency in evaluation practises amongst music teachers. Consequently organization and management of evaluation procedures must be addressed in development of a directive for evaluation of primary level music.

Another illustration of teachers sensitivity and understanding of primary children was found in their support of unobtrusive means as their approach to evaluating pupils progress. From information submitted, it was apparent that observation is the most frequent and most important evaluation procedure used by teachers. Data collected also indicated that informal observation was more frequently employed than formal observation. While it is recognized that much information can be gathered from informal observation, it is also recognized that knowledge gathered from casual, incidental or informal observation is likely to be incomplete and needs to be amplified by more systematic, deliberate observation (Almy, Genishi, 1983). Also, the need to record observations is recognized as being essential if progress is to be appraised accurately (Almy, Genishi, 1983). Memories are considered unreliable and susceptible to inaccurate information.

Because teachers collectively rely on informal

observation and do not consistently use evaluation procedures which require record keeping, their evaluation findings may be considered invalid or inaccurate. Therefore more organized observation procedures need to be implemented and record-keeping practises employed if more accurate and credible information on pupil progress is to be recorded.

The questionnaire provided the opportunity for teacher input on evaluation. In the presentation of the questionnaire, teachers were asked to disregard reporting at this time and to think of evaluation without the implications of reporting. However, repeatedly throughout comment sections of the questionnaire, references were made to grading and reporting. Because of this, the question of interpretation of reporting as evaluation has arisen. The intent of this study was to focus on the current practices and concerns of evaluating music at the primary level with the understanding that the areas of reporting and grading cannot be rationally addressed before the what and how of evaluation are determined.

Conclusions and Recommendations

Teachers of primary music are concerned that pupils enjoy and participate readily in the music program. Affective aspects dominate over cognitive in their

philosophy of music for this level. However, curricular development and pupil progress relative to developmental musical learning need be addressed in addition to affective and attitudinal concerns in attending to a complete program.

Sensitivity to children and concern with promoting positive attributes were perceived from teacher's reactions and comments. Teachers recognized individual differences in children's development and supported the need to recognize and reinforce achievement at every level.

While it is evident that teachers can readily identify their concerns for evaluation and recognize the approach for evaluation most appropriate for primary level pupils, problems with organization, management and consistency evaluation practises exist. Also, even though informal evaluation is most frequently employed, more formal, pre-planned observations are needed in order to provide more complete information. Along with more formal observation is the need for recording observations. As stated in the literature, recording observation is essential if programs are to be appraised accurately, thus if pupils are to be fairly and accurately assessed records of observations need be maintained.

Despite instructions not to consider reporting, references to grading and reporting recurred throughout

comments on the questionnaire. Before ways of reporting can be determined, organization of what should be evaluated and suggestions for approaches to evaluation need be established. Provisions of such organization would facilitate teachers' organization and management of evaluation of pupil progress and assist in establishment of consistency amongst teachers.

Recommendations

The above stated conclusions form the basis for the following recommendations:

(1) That study and investigation of evaluation of pupil progress in music continue as an ongoing process to further sensitize teachers to effective evaluation management.

(2) That teachers meet regularly to share concerns and discuss their experiences with evaluating pupil progress.

(3) That the handbook be piloted in other school districts to determine its potential use for assisting teachers in the evaluation of pupil

progress in music.

(4) That attention be given to evaluation of music in higher grade levels.

(5) That naturalistic or responsive approaches to evaluation be studied more extensively in relation to the goals and objectives of the music education program.

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APPENDIX A

QUESTIONNAIRE TO DETERMINE CURRENT EVALUATION PRACTICES AND NEEDS

QUESTIONNAIRE

Primary Music Teachers

PLEASE CIRCLE THE APPROPRIATE RESPONSE.

Years of university training.	1 2 3 4 5 6 7 more
Courses taken in testing and evaluation.	0 1 2 3 4 more
Present teaching certificate.	1 2 3 4 5 6 7
Total number of years teaching experience.	1 2 3 4 5 6 7 8 9 10 more

1. Music programs can have a number of different philosophical frameworks and goals. Please priorize the following broad program goals according to your personal philosophy of music education. (1 = most important goal
6 = least important goal)

_____ musical literacy development

_____ enjoyment of music

_____ increased awareness

_____ appreciation of music

_____ participation in music

_____ other (please specify) _____

_____

_____

_____

2.Do you think that music should be evaluated at the primary level? Why or why not?

_____

_____

_____

_____

_____

_____

3. Please place an X before the item which best characterizes your daily music evaluation practice:

____ never ____ occasionally ____ always ____ rarely ____ frequently

4. Below are common purposes for evaluating students. Please place an X in the appropriate column, to indicate your opinion of each of these common purposes.

		not important	of minor importance	important	very important
(i)	pupil progress relative to curricular objectives (grade level objectives)				
(ii)	attitude demonstrated toward music.				
(iii)	pupil progress relative to antecedent conditions. (pupil's achievement prior to beginning class)				
(iv)	effort				
(v)	pupil progress relative to class objectives. (not necessarily grade level)				
(vi)	behavior				
(vii)	other (please specify)				

_____

_____

_____

5. Please place an X in the appropriate columns to indicate the frequency of the following procedures used to gather evaluation data, as well as the importance of that information in developing your total profile of the child. Note that two categories of information are requested for each activity identified.

Activity used for student evaluation	never	hardly ever	occasionally	almost always	not important	important	very important
Individual performances in class							
Teacher-made task observation checklist							
Student work folders							
(Individual) observation of performance with class							
Performance quizzes/written quizzes							
Informal observation							
Anecdotal records (descriptions of incidents that occur during a school term)							
Behavior records							
Other (please specify)							

6. Please summarize your concerns or comments regarding evaluation at the primary level:

APPENDIX B

SUMMATIVE EVALUATION QUESTIONNAIRE

EVALUATING PRIMARY MUSIC

Date: _____ Name (optional) _____

Please indicate the descriptor which best represents your opinions on the following questions. Also, please include any comments you would like to include to elaborate on your response.

1. Has Evaluating Primary Music outlined adequately a directive for evaluating primary music? _____

☐ Completely
☐ To a Considerable Degree
☐ Somewhat
☐ Not at all

2. Do you think Evaluating Primary Music provides a basis for a more consistent approach to evaluation?

☐ Completely
☐ To a Considerable Degree
☐ Somewhat
☐ Not at all

3. Is the content of Evaluating Primary Music consistent with and applicable to the philosophy and content of the primary level music curriculum?

☐ Completely
☐ To a Considerable Degree
☐ Somewhat
☐ Not at all

4. Is the content of Evaluating Primary Music consistent with the philosophy and content of the music program you implement? _____

☐ Completely
☐ To a Considerable Degree
☐ Somewhat
☐ Not at all

5. Do you think Evaluating Primary Music will be beneficial to you in your development of evaluation procedures? _____

☐ Completely
☐ To a Considerable Degree
☐ Somewhat
☐ Not at all

6. Was the content of Evaluating Primary Music presented in a clear and meaningful way?

☐ Completely
☐ To a Considerable Degree
☐ Somewhat
☐ Not at all

7. Which topic(s) will be most useful to you? _____

8. Were there any topics not included which you think should be addressed? Please indicate _____

9. Please include any comments or criticisms you have not been able to include elsewhere in this questionnaire?

APPENDIX C

EVALUATING PRIMARY MUSIC

A HANDBOOK FOR EVALUATION OF PRIMARY MUSIC

INDEX

Evaluating Music in the Primary Grades - A Handbook for Teachers

Introduction

A priority identified by primary level music teachers is the presentation of programs which encourage children to enjoy and participate in music. Teachers aim to promote positive attitudes both toward the area of music and the individual child's musical abilities through classes which actively involve children in musical experiences appropriate to their developmental level.

While fostering enjoyment of and participation in music is basic to the philosophy of the primary music program, another component - the development of basic music literacy - is also of vital significance. Specific objectives outlining developmental levels of literacy development are stated in Primary Music: A teaching Guide, and provide direction for instruction at the classroom level. However, it is the intention of the primary music program that these literacy skills and understandings be developed through activities that are enjoyable and rewarding to the child as well as developmentally appropriate. Learning should evolve naturally, as children are directed through activities which provide the opportunity for development of musical skills; prepare for the discovery of musical concepts and understandings, and are enjoyable and satisfying to the child. All criteria need be realized if the program is to be considered complete and a success.

Intent

The intent of this document is to focus on evaluation of pupil progress and achievement at the primary level. It does not propose to provide a specific, directed guide to evaluation but will provide information on the approach recommended for evaluation at this level and contain examples of musical activities and written exercises which can be used in the classroom for evaluation purposes.

Evaluation in the Primary Years

Evaluation of music at the primary level should evolve directly from the instructional program and should be approached through unobtrusive means.

In order to plan appropriate instruction for pupils and determine their achievement and progress, teachers need feedback and information from the children. "Have they developed and achieved what was intended through the instructional program?" and "are there problems evident which will inhibit further learning?" are but two of the questions teachers must answer in order to develop profiles of pupils' musical development and the program's progress. During these early years of school, observation is the basic tool teachers of young children use to appraise the progress of individuals and the group (Almy, Genishi, 1986).

Teachers need to observe behaviors demonstrated in the classroom to gather necessary information for evaluation purposes. For the teacher these observations are both formal and informal - formal to the degree that particular activities are planned specifically for the purpose of evaluating, and the informal in that a sensitive teacher learns more about her pupils through attending to spontaneous occurrences that happen in class and provide more information on the child.

Regular class activities provide a basic resource for pupil evaluation through teacher observation. For the child such activities should be ones with which he is thoroughly familiar and comfortable. They should be part of the class routine and perceived of as applications of regular music content. For the teacher, these

activities provide opportunities to observe behaviors which demonstrate that learning has occurred and gather information on how pupils have progressed in their music program.

Such teacher-planned, formal evaluation observations are needed to prepare valid evaluation profile. As stated by Almy and Genishi, knowledge gained from casual, incidental observation is likely to be incomplete. Systematic, deliberate observations are needed to provide more specific and complete information.

As pupils develop academically and musically, pencil and paper work can also be used to gather more information for the teacher. However, if the information gathered from such materials is to be deemed valid, the written material should evolve directly form the classroom experiences and should be designed to show in written form what has been practiced through classroom activities. Examples of such written exercises are found in this handbook.

Another vital component of the evaluation process is recording the information gathered. While this may appear to be a most difficult task to a music teacher who sees hundreds of children only twice a week, observation done without record keeping is futile - memories are unreliable and inaccuracies can easily occur. Consequently, checklists or simple anecdotal recording are essential if progress is to be accurately assessed.

It has been said that checklists and recordings are confining and inhibiting to the child. However, as stated by Cartwright and Cartwright (1974).

> "if teachers strive to make observation a routine integral part of their teaching, then learners will not view their being observed as an extraordinary occurrence and the observer will be unobtrusive. Being unobtrusive and avoiding the contrived situation will enhance the integrity and objectivity of the observation and probably the reliability of the data recorded." (p. 39).

To conclude, evaluation and instruction must be inextricably interwoven. Both areas must interconnect if needs of the child and program are to be effectively addressed. An emphasis which must be stressed is that evaluation should be success-oriented for the child and focus on what they have achieved rather than what they have not achieved. It should aim to identify where the child is developmentally as demonstrated through classroom activities and be directed toward purposely gathering specific information and describing musical progress. From such study should evolve greater understanding of the child and should provide direction for future instruction.

Evaluation at the Kindergarten Level

Children at the kindergarten level need time to experience the elements of music through participating in singing, listening, and moving to music. Basic skills in music - such as singing in tune and responding accurately to rhythm must be achieved before more advanced instruction should be considered. The kindergarten level provides the time and opportunity for development of such skills through exploration and play in musical activities. Vocal exploration and experimentation, chants, singing, and much movement should form the basis of the kindergarten program. A basic song repertoire, useful for developing in-tune singing, as well as making conscious literacy objectives in more advanced levels, should be introduced during this year. Other song materials such as those appropriate for thematic development should also be included in the kindergarten repertoire. In addition to singing activities, kindergarten children should be provided many opportunities to explore music rhythmically through movement. Creative rhythmic interpretation, moving freely to music, interpreting repertoire with actions, and mimicking directed movement should constitute basic components of the music program.

Along with development of musical performance skills children should be introduced to basic comparatives in music vocabulary - i.e. louder/softer, higher/lower, faster/slower and should apply use of these terms in their classroom experiences.

Kindergarten is a time for enjoyment, exploration and experience. Evaluation of the kindergarten child in music should be directed toward observation of whether or not basic music skills are developing. Class activities should provide ample opportunities for the teacher to listen to and observe children's musical development in these basic areas:

- Singing kindergarten level repertoire in tune
- Responding accurately to the beat
- Participating cooperatively in class activities

The importance of this level cannot be overstressed, for without development of these basic musical skills further musical development is greatly inhibited. Therefore, the kindergarten level should be used to focus on, develop, and practice these basic areas. From such a program should evolve a musical foundation from which a solid music program can develop.

Levels 1, 2 and 3

Music in levels one, two and three continues to be an activity, participatory based program. Active involvement in music especially through movement, speech, and singing activities provides the framework through which children experience and learn about music. However, once children are ready, development of literacy skills is introduced. To facilitate development of literacy skills basic song repertoire should be expanded to include material relevant to melodic and rhythmic patterns introduced for reading development. However, these song materials as well as other materials used in the program, should be introduced and reinforced in an enjoyable way so that children continue to feel positive about their musical experience. Progress and readiness to continue learning should constantly be monitored to insure that instruction is appropriate to pupil developmental level. Above all, this program should continue to be success-oriented, and encourage children to feel positive and enthusiastic about their musical abilities and involvement. Children should be guided toward literacy development in ways that are both meaningful and enjoyable to them.

Class Activities for use in Evaluation

As has been stated previously, evaluation activities should evolve from regular classroom activities with which children are thoroughly familiar. The following are examples of activities which can be used to determine if the intended learnings have been realized. The basic rhythmic and melodic areas have been categorized to outline appropriate examples of activities for use in evaluation.

A. Beat Competency

The ability to respond to and accurately demonstrate beat is a basic skill upon which further rhythmic development is contingent. Children need many opportunities to respond to the beat of music in order to internalize the feeling and refine coordination needed to accurately demonstrate it.

The following activities focus on the child's ability to demonstrate beat and provide examples of different approaches which can be used to help develop the child's beat competency.

Intent: The intent of the following activities is to determine whether the child has developed the ability to demonstrate beat.

1. Rhyme Time

Select a rhythmic rhyme which the children know well and enjoy. Nursery rhymes and skipping rope chants provide some appropriate examples. Chant the rhyme as a class and ask individual children to demonstrate different ways of showing the beat. (i.e. patting their heads, clapping their hands).

2. Follow the Leader

Play a recording having a clear beat - e.g. "Popcorn" on Music Builders I. Select a child to be the leader and lead the class in showing the beat.

3. Song Dramatizations

Select a song which encourages the child to respond to the text of the song by moving interpretively to the music. Examples include Johnny One Hammer (hammering); Bye Lo Baby Oh (rocking a baby); and Jig Jog (a horse trotting). The class should sing the song together and individually show the beat by moving interpretatively.

4. Statues

Play a recording and instruct the class to move to the beat of the music being played and to freeze or turn into a statue when the music stops - observe how the children move.

5. Pass It On

A leader is chosen to show a way of demonstrating the beat while hearing a recorded selection of music. At a predetermined signal the leader tags another child to take over and lead the class.

B. Rhythmic Identification

1. Guess My Song!

Intent: To indicate whether the child has developed the ability to distinguish rhythm patterns of known songs and accurately perform them.

Format: Select and list three known songs. Ask individual children to select one of these songs and clap its beginning rhythm. Ask other children to "guess" the song selected.

2. Echo Clapping

Intent: To indicate the child's ability to distinguish and repeat rhythmic patterns heard.

Format: Establish the beat and echo clapping procedure. Vary patterns in length and complexity depending on the level of development.

Intent of Activities 3 to 7

The following rhythm activities focus on the child's ability to hear, repeat, remember, and notate. It is one of the beginning steps in developing children's music literacy and connecting understanding between what is heard or performed and what is written. Given ample experience and preparation this should not prove to be difficult for children. However, care should be taken to ensure pupils are successful in these activities. Therefore, beginning activities should be introduced at an easy level to enable children to become familiar and comfortable with the procedures.

3. Rhythm Echoes

Format: Clap a rhythm pattern. The child should echo the rhythm and say the rhythm syllables.

E.G. 1. Teacher claps: 

Pupil claps

and says Ti-ti ta ti-ti ta

2. Teacher: 

Pupil Too-oo ti-ti ta

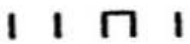
3. Teacher: 

Pupil: ti-tika ta tika tika ta

4. Constructing Rhythms

Format: Clap or play a rhythm. Class constructs the rhythm pattern they heard with sticks or stirrers.

- Sample rhythms:

Level One: 

Level Two: 

Level Three: 

5. Select a Song

Format: Identify two or three very familiar songs with different beginning rhythms - i.e. Rain Rain Go Away
In and Out

Ask children to choose a song from those selected and construct the first four beats of the song with rhythm sticks.

Select individual children to clap the rhythm they've constructed and name the song they selected.

6. "My Composition"

Format: Establish the length of the "composition". Direct children to create and construct their own rhythms, either by using sticks or pencil and paper, and then perform their "composition" for the class.

7. Rhythmic dictation

Format:

(i) Establish the length of the dictation pictorially by showing the number of beats.

(ii) Establish the beat and focus the class on feeling the beat.

(iii) Clap the rhythm pattern.

(iv) Class echoes the rhythm pattern.

(v) Repeat the rhythm pattern.

(vi) Class notates the rhythm pattern.

(vii) Repeat again for the class to check their work

Sample grade 1 dictation

Sample grade 2 dictation

Sample grade 3 dictation

8. Rhythmic Conversation (Grade 2-3)

Intent: To demonstrate the ability to create and perform rhythmic patterns.

Format: Establish parameters such as those indicated in the example.

Example:

I will clap a "question" to you and without missing a beat, you clap an answer back to me. My question will be four beats long and your answer should be four beats long too. Today we will use ♩ and ♫ in our rhythmic conversation (or ♩, ♫ and 𝅗𝅥).

Question	Answer
♫ ♩ ♫ ♩	♫ ♫ ♩ ♩

9. Rhythmic Chains

Intent: To demonstrate the ability to create and perform rhythm patterns.

Format: Rhythmic chains are similar to rhythmic conversations except the teacher does not intervene between pupils. With this activity the teacher may begin the chain as well as establish the length of each rhythmic pattern and the kinds of notes to use. Length and level of difficulty would increase as levels advance.

e.g. (a) Teacher:

Pupil 1:

Pupil 2:

Pupil 3:

(b) Teacher:

Pupil 1:

Pupil 2:

Pupil 3:

10. Flash Cards - Rhythmic Reading

Prepare flash cards containing the rhythms known to the class. Ask selected children to say and clap or just clap, the rhythm they see on the cards. Cards should be prepared using rhythm symbols and staff notation to help children adjust to reading music written on the staff.

11. Rhythm Fill-In

Chant a phrase of short nursery rhyme or verse. Ask the child to say its rhythm using ta's and ti's or whatever rhythmic patterns are needed.

Teacher: Mix it once mix it twice

Mix that chicken soup with rice

Child: Ti-ti ta Ti-ti ta

Ti-ti Ti-ti Ti-ti ta

C. In-Tune Singing

Just as rhythmic development is contingent upon developing the ability to respond accurately to beat, so is melodic development contingent upon the ability to sing in tune. The following activities focus on ways of assessing if individual pupils have developed the ability to sing in tune.

Intent: The intent of the following activities is to determine whether the child has developed the ability to sing in turn.

1. Singing Games

Singing games such as "Charlie Over the Ocean" that provide opportunity for solo singing enable the teacher to hear how individual children are progressing vocally.

2. Mini Concerts

Provide time periodically for children to sing a song of their choice from the class repertoire.

3. Vocal Improvisation

Select one of the songs which is suitable for improvising words such as Alligator Pie or Hey Li-Lee Lo. Children should be thoroughly familiar with this activity before it is used for assessment purposes. Choose individual children to sing their verses for the class.

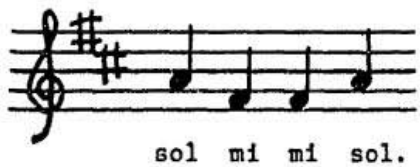
D. Melodic Identification

1. Melodic Echoes

Intent: To determine whether the child is able to associate aurally the solfa sound with its name and pitch.

Format: Sing to loo a four-beat melodic pattern. Select a child to echo the pattern using the solfa rhythm (♩ ♩ ♫) and increase the level of difficulty as the class develops proficiency. Establish tonality and the beginning pitch prior to beginning the exercise.

e.g. Teacher (to loo):



Child sings: sol mi mi sol.

2. Hand Signing

Intent: To determine whether the child is able to associate the pitch of the sound with the given hand signal and name.

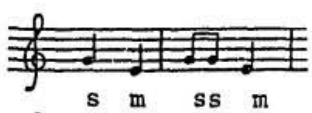
Format: Sign the melodic pattern to the child. The child should sing the pattern signed and name the pitches.

3. Sing 'n Show

Intent: To determine whether the child is able to associate melodic patterns with solfa syllables and hand signs.

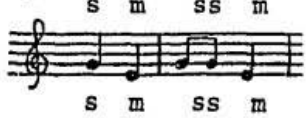
Format: Sing a melodic pattern to loo. The child should echo the pattern then show what has been sung using hand signs.

Sample format:
Teacher sings to loo:



Child echoes to loo:

Child signs:

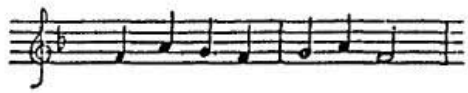


4. Rondo

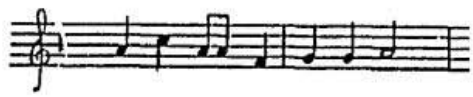
Intent: To determine whether the child has developed the ability to create melodic patterns with known solfa syllables.

Format: Create an A section. Select individual pupils to create B, C and D sections. Perform the rondo with the class singing the A section and individual pupils performing their sections.

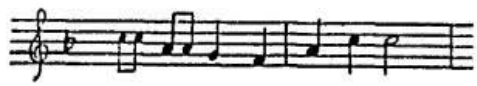
e.g.



A



B



C.

Listen for accuracy/correlation of sound with syllable.

5. Which one did you hear?

Intent: To determine whether the child is able to associate heard melodic patterns with stick and letter notation.

Format: Using stick and letter notation write three patterns on the board or chart paper. Choose one melodic pattern and sing it to loo or a neutral syllable. The child must then decide which one was sung. Sing the pattern three times.

e.g. 1. | ⊓ | |
d mm s m

2. | | ⊓ |
d m ss s

3. | | ⊓ |
d m ss d

Melodic Flashcards

Intent: To determine whether the child is able to accurately sing melodic patterns from notation.

Format: Prepare flashcards containing melodic patterns that have been sung in class. Use them for practicing class and individual sight reading. Sing to solfa syllables and letter names in level three.

Mystery Songs

Intent: To determine whether the child is able to associate notation with pitch.

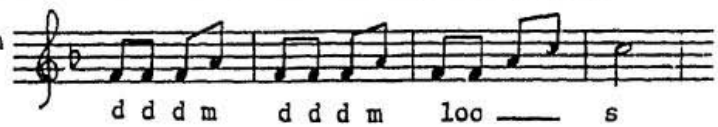
Format: Prepare on a chart or overhead a song with which pupils are thoroughly familiar but omit the title and words. Pupils should sing the song to solfa (or letter names) to discover the name of the song.

"Note" Worthy Puzzles

Intent: To determine whether the child is able to associate solfa names with sung pitches.

Format: Select a song familiar to the class and sing the first phrase in solfa. However, either leave out the solfa names or sing with inner hearing for a bar or section of the phrase. Pupils should be asked to fill in or name the missing note names.

e.g. Rocky Mountain

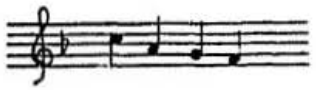


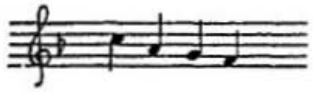
Child should name the notes of the third measure.

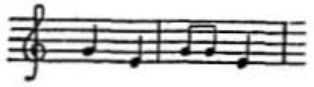
9. Missing Mini Melodies

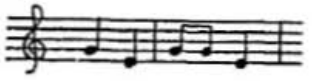
Intent: To determine whether the child is able to associate solfa names with sung pitches.

Format: Sing a melodic fragment using solfa for some of the notes and loo for others. Pupils sing back the pattern using all solfa.

e.g. Teacher: 

Pupil: 

Teacher: 

Pupil: 

10. Composer

Intent: To determine whether the child is able to associate sound with symbol.

Format: Pupils are asked to create their own "mini-melodies" and sing them for the class or just the teacher. Establish guidelines for the melodies - rhythms to be used, pitches to be used, and total length of the melody.

Sample directive: Create an eight beat "mini-melody" using |, ⊓, ♩ and 𝄾 rhythm symbols and s m r d.

11. Melodic Chains

Intent: To determine whether the child is able to create melodic patterns using known solfa and rhythms.

Format: Establish the length, notes and rhythms which should be included in each "link" of the chain. Begin the chain by singing a melodic fragment in solfa (e.g. 2 measures of |), challenge each pupil to "add a link" without missing a beat.

12. Reading (and) Writing

Intent: To determine whether the child is able to associate heard melodic patterns with musical notation; to read melodic patterns with solfa and letter names.

Format: Write three melodies in notation on a chart or overhead.

1. Sing one to loo. Ask class to identify the melody sung.

2. Ask individual children to sight sing selected melodies.

3. Sing using the letter names of the notes.

MUSIC FUN SHEETS

The musical activity sheets designed for levels one, two and three were developed to assist in the reinforcement and assessment of pupil progress in the primary music program. They were designed to correlate with regular activities of the Music Program and song materials included in the 'Song Collection' distributed by the Department of Education for use in the implementation of the music program. These activity sheets are included as examples of pencil-and-paper work that can be used in conjunction with an activity/participation centered program. They provide an outline for demonstrating understanding and knowledge of the skills and concepts being developed in the classroom music program. To coincide with the philosophy that music should be an enjoyable experience, and effort has been made to design these sheets as "fun", rather than "work" sheets. They focus on quality of content rather than quantity as it is believed that children are able to indicate their strengths and/or weaknesses in one or two examples as well as they can in ten. Also, as instructional time is quite limited in music class, activity sheets should be able to be completed without requiring extensive time to finish. It is intended that written work be attempted only after extensive practical application has been experienced. The extent and success of use is completely dependent on pupils' experience with the song materials.

TEACHER'S GUIDE FOR MUSIC FUN SHEETS

MUSIC FUN - LEVEL ONE

Because children working at the grade one level require extensive practice in moving, singing and listening to music most will not be ready for written work until the second term of the school year.

Pages 1 and 2 - Which one did you hear?

Intent: Rhythmic identification and dictation. To indicate whether the child has developed the ability to associate the sound of rhythm patterns with the representative symbols.

Format: Number 1 and 2 are examples of rhythmic identification. Children should be instructed to circle the letter ((a.) or (b.)) of each number to show which pattern they heard performed. Number 3 is a dictation. Children write the rhythm in this example. Each rhythmic pattern should be heard three times. Children should listen to the pattern twice before selecting their answer and use the third repetition as a check.

Pages 3, 4, and 5 - What's My Name? and Name That Song.

Intent: Melodic Identification.

To indicate whether the child is able to identify the musical notation of known songs and associate the sound with the symbol.

Format: Children must be able to sing all the songs without hesitation and be thoroughly familiar with them. Also, they should be able to read the music examples using solfa.

Read the titles of the songs and direct children to underline the name of the 'secret song'.

Pages 6 and 7 - Naming Notes

Intent: Identification of sol and mi, or sol, mi, and la in notation.

To indicate whether the child is able to identify sol and mi in different places on the staff by naming the notes.

Format: Children should be instructed to write s for sol, m for mi, or l for la under each note.

These melodies can also be used for reading exercises and mystery melodies. The melodies used are:

Page 6 - (1.) Cuckoo
(2.) Bye ho, Baby Oh
(3.) Counting Songs

Page 7 - (1.) Rain Rain
(2.) Snail Snail
(3) Bye Baby Bunting

Pages 8 and 9 - Musical Match-Ups

Intent: Association of the written symbols with known songs.

To indicate whether the child is able to associate written rhythm patterns with beginning rhythm patterns of known songs.

Format: Children should be instructed to draw a line to connect the song titles with the rhythm pattern that shows the song's beginning rhythm.

Read through the song titles with the children.

Brain-teaser - Brainstorm with the class to identify songs that begin with the rhythm patterns named. Check and see if the songs named match the rhythm identified.

Pages 10, 11 and 12 - Copying Songs

Intent: To practise writing music by copying the provided examples.

Format: Children should be encouraged to copy the sample songs as exactly as possible and illustrate the song in the space provided. These sheets are to be done primarily at home but discussed and shown during class.

Page 13 - Missing Measures

Intent: To indicate whether the child understands the concept of beat as different from rhythm pattern and the concept of measures of music.

Format: Children should be instructed to create their own rhythm patterns to complete the missing measures. Example 1 uses notational symbols while example 2 provides the opportunity to write the notes on the staff.

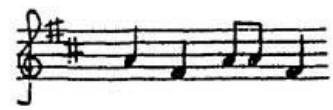
Page 14 - Hear Ye! Hear Ye!

Intent: Beginning melodic dictation.
To indicate whether the child has developed the ability to associate pitch with solfa learnings.

Format: Sing melodic fragments to loo, using the rhythms given and solfa that the children know.

Children should be instructed to print the letter indicating the solfa sound they heard under the rhythm symbol provided.

e.g. Sample exercise

1. Teacher sings to loo - 

Children listen to the melodic fragment twice then write their answer under the rhythm symbols.

A third repetition provides an opportunity for children to check their answers.

MUSIC FUN - LEVEL TWO

Fun sheets for level two direct attention more toward examples of rhythmic and melodic identification and dictation. The content included is based upon grade two objectives of Primary Music: A Teaching Guide. Mystery melodies are given greater attention to support consolidation of basic literacy skills and understandings. Titles of mystery melody sheets provide "clues" to the titles of songs included and are designed to help the child narrow the selection base.

Page 1 - Musical Match-ups

Intent: Rhythmic Identification
To indicate whether the child is able to associate known songs with the symbolic representation of their beginning rhythm patterns.

Format: Directions are included on the pupil's sheet.

Page 2 - Which one did you hear?

Intent: Rhythmic Identification
To indicate whether the child is able to associate heard rhythm patterns with those seen using | , ⊓, 𝄾 and ♩ .

Format: Perform each selected example at least three times. Children should select their answer after the second hearing and use the third hearing for checking their answer.

Instruct the children to circle the letter of each example that matches the rhythmic pattern they heard. Encourage them to look at all the rhythms and note how they are alike and different.

Pages 3 and 4 - Rhythmic Writing

Intent: Rhythmic Dictation
To indicate whether the child is able to associate rhythm patterns heard with representative rhythm syllables and symbols.

Format: The hearts represent the number of beats in each example.

Instruct children to use the rhythm symbols ( , ,  and/or ) to write down the rhythm patterns they hear.
Establish the beat.

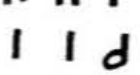
Perform the pattern twice. Have children write down the rhythm pattern. Perform the pattern a third time for pupils to check.

Sample rhythm patterns:

p. 3 - 1.

2. 

p. 4 - 1. 

2. 

Page 5 - Melody Matchmakers

Intent: Melodic Identification
To indicate whether the child is able to associate known songs with notation of their beginning melodies.

Format: As per directions given.
Puzzle - Discuss ways these melodies are alike. Any ways the melodies are alike should be considered acceptable.

Page 6 - Hear Ye! Hear Ye!

Intent: Melodic Dictation
To indicate whether child is able to associate pitch with solfa syllables.

Format: Establish the tonality by having the class sing the tonic triad.

Sing each example to a neutral syllable (i.e. loo).

Instruct children to write the letter names for the solfa under the rhythm given.

Answer Key:

1. 
s mm s (Peas Porridge Hot)

2. 
dd dr m s (Button You Must Wander)

3. 
s m r d (Rain Come Wet Me)

Once children have completed the sheet have them sing the patterns and discover the songs they are taken from.

Pages 7, 8, 9 and 10 - "Dog-gone Songs", "Bearable Tunes", and "Colorful Melodies". and "Singin the Blues"

Intent: Melodic Identification
To indicate association of notation with familiar songs.

Format: Titles of pages provide clues to songs contained on each page.

"Dog-gone songs" - 1. Bow wow wow
2. Rover

"Bearable Tunes" - 1. Fuzzy Wuzzy
2. Teddy Bear

"Colorful Melodies" - 1. Here Comes a Bluebird
2. Stop Says the Red Light

"Singin' the Blues" - 1. Blue Bells
2. Here Comes a Bluebird

Children should be instructed to study the melodies, try and hear them in their heads, and name the songs.

Extensions:

These sheets may also be used to check note naming, either solfa or letter names, by instructing children to print the names within the notes of the song.

Read the song by singing it with solfa or letter names.

Page 11 - "Rainy Writing"

Intent: Melodic Identification; Musical Measures; Note Naming; Beginning Analysis.
To provide another mystery melody example and use the the example to determine whether the child understands the concept of musical measures. It is also intended to provide practice in note naming and begin analysis by directed questions.

Format: Answer Key:

1. Rain Come Wet Me
2. 4
3. Yes. Measures 1, 2 and 4
4. s m r d
5. 4 beats in measure three

Pages 12 and 13 - Mystery Melodies and Solfa Search

Intent: Melodic Identification and Note Naming

Format: Children should identify the name of the mystery melodies and circle the patterns named in each example to show that they are able to name these notes and are able to identify different do placements.

Answer Key:

Page 12 - 1. Long-legged Life
3 drm patterns

2. I have lost the closet key
6 dm patterns

Page 13 - 1. Mouse Mousie
4 - smd patterns

2. Marching
4 dms patterns

Extensions:

(i.) Discuss the  and its meaning.

(ii.) Discuss the do-placements. Are they the same? Different? If different, how are they different? Do they sound different? How?

(iii.) Discuss ways the songs are alike/different.

Page 14 - Hear Ye! Hear Ye!

Intent: Melodic dictation and transposition on the staff.

To indicate whether the child is able to associate pitch with solfa syllables and then transposed the stick and letter notation on to the staff.

Format: Follow a melodic dictation format for part 1 by having the children listen to the melodic phrase sung to 'loo' and then identify the pitches heard by printing the letter names of solfa syllables.

Once this is completed give them time to transpose the stick and letter notation onto the staff in part 2. Identify the do-centre you want the children to use.

Sample:

1. s s m m d d r m d d

2. 

MUSIC FUN - LEVEL THREE

Level three content for 'music fun' uses the mystery theme to reinforce practical skills and help children connect aural and written understanding. The level of difficulty has been determined by grade three objectives. Mystery melodies and mystery 'cases' are used to help develop (and/or assess) reading and theoretical abilities as well as awareness of musical construction. Again the titles of the sheets provide clues to discovering the names of the mystery songs.

Pages 1, 2 and 3 - Mystery Melodies; "It's all in the NAME"; and "Are you hungry?

Intent: Melodic Identification. Association of musical notation with known song materials.

Format: As for other mystery melodies

Answer key:

Page 1:
1. Amasee
2. Scotland's Burning

Page 2:
1. Dinah
2. Hey Betty Martin
3. Mary Had a Little Lamb

Page 3:
1. Children on a Fence Post
2. Peas Porridge Hot
3. Hot Cross Buns

Pages 4 and 5 - Alike and Different

Intent: Melodic Identification; Beginning Analysis

To focus on similarities found in song repertoire as a means of identifying basic structural components of music.

Format: Following identification of mystery melodies, discuss ways the songs are alike. Children may write their answers on the back of the sheet or this project could be a group discovery lesson.

Answer Key:

Page 4: 1. Shake them 'Simmons'-Down"
2. Phoebe

Lead children to discover similarities in key or do-centre, time signature, or number of beats in each in each measure; kinds of notes used; ending notes; or any other accurate observations.

Page 5: 1. Down Came a Lady
2. Ho Ho Watanay

Lead children to discover differences in areas identified for page 4.

Page 6 - Letter Names

Intent: Melodic Identification and naming the letter names of the notes.

To indicate whether the child is able to associate the notated music with familiar songs and whether the child can name the notes using their letter names.

Format: As per instructions on the page.

Answer Key:

1. Chick-a-li-lee-lo
2. Deedle Deedle Dumpling

Page 7 - Song Search

Intent: To indicate whether the child is able to interpret the information given and encourage basic music analysis.

Format: As is stated on the student page. 'Hidden song': The Fountain.

Page 8 - "The case of the Missing Barlines."

Intent: To indicate whether the child has developed understanding of counting beats, measures and the meaning of time signatures.

Format: Children should be directed to 'solve' the case by drawing in the missing barlines.

The examples used are also mystery songs:

1. Pomme de reinette
2. Who killed Cock Robin?

Page 9 - Correct the rhythm

Intent: To indicate whether the child has developed understanding of measures, beats and meter.

Format: Children should study the examples and determine notes they can correct to create correct rhythms.

Some examples could then be selected for use as reading exercises.

Page 10 - Measures and Meters

Intent: (i.) To indicate whether the child understands the concept of meter.

(ii.) To indicate whether the child is able to notate a known song, transposing the inner hearing of pitches to the written notation.

Formal: Children should fill in the time signature then EITHER complete the melody by filling in their own melodies in the missing measures OR complete the melody by assisting the missing measures of 'Old Brass Wagon' which is the name of the song used for the example.

Record Keeping

Recording Observations

If observations of children are planned to ascertain pupils' progress, records must be maintained to provide specific information regarding the focus and result of the observation. Because of the large number of pupils with which music teachers meet and the limited time allocated for the program, checklists form the most manageable technique for record keeping in primary music. Checklists should clearly denote the skills or understandings being assessed and provide space for recording the date of assessment and indication of assessment. A code/rating system could be used to record as much information as is possible in a very limited time.

Sample coding for date

September	- 1	February	- 6
October	- 2	March	- 7
November	- 3	April	- 8
December	- 4	May	- 9
January	- 5	June	- 10

By writing in a number, the teacher would know the month when the child was observed. A ranking coding such as the sample indicated below could then be used with the numerical code to indicate an assessment of the observation. If a child does not demonstrate any readiness, the assessment coding should be left blank, indicating that more experience and preparation is needed.

Sample coding for development

M - Excellent - Secure performance
0 - Performed well, some insecurity evident
- Skills or understandings developing but very insecure

Anecdotal records

Anecdotal records may be needed periodically. However, again because of time and number constraints, anecdotal records would be used only in exceptional situations to provide specific accounts of occurrences which are of particular relevance to those exceptional circumstances.

Sample checklists

Checklists can be developed to outline core learnings as identified by grade level objectives, an example of which is shown in checklist Sample A. However, children do not always progress according to grade level. Because of this Checklist Sample B is included. In using this sample, teachers would identify areas to be assessed and indicate those areas by completing the objective section themselves.

Checklist Sample A

Class: _____ Year: _____

Level One

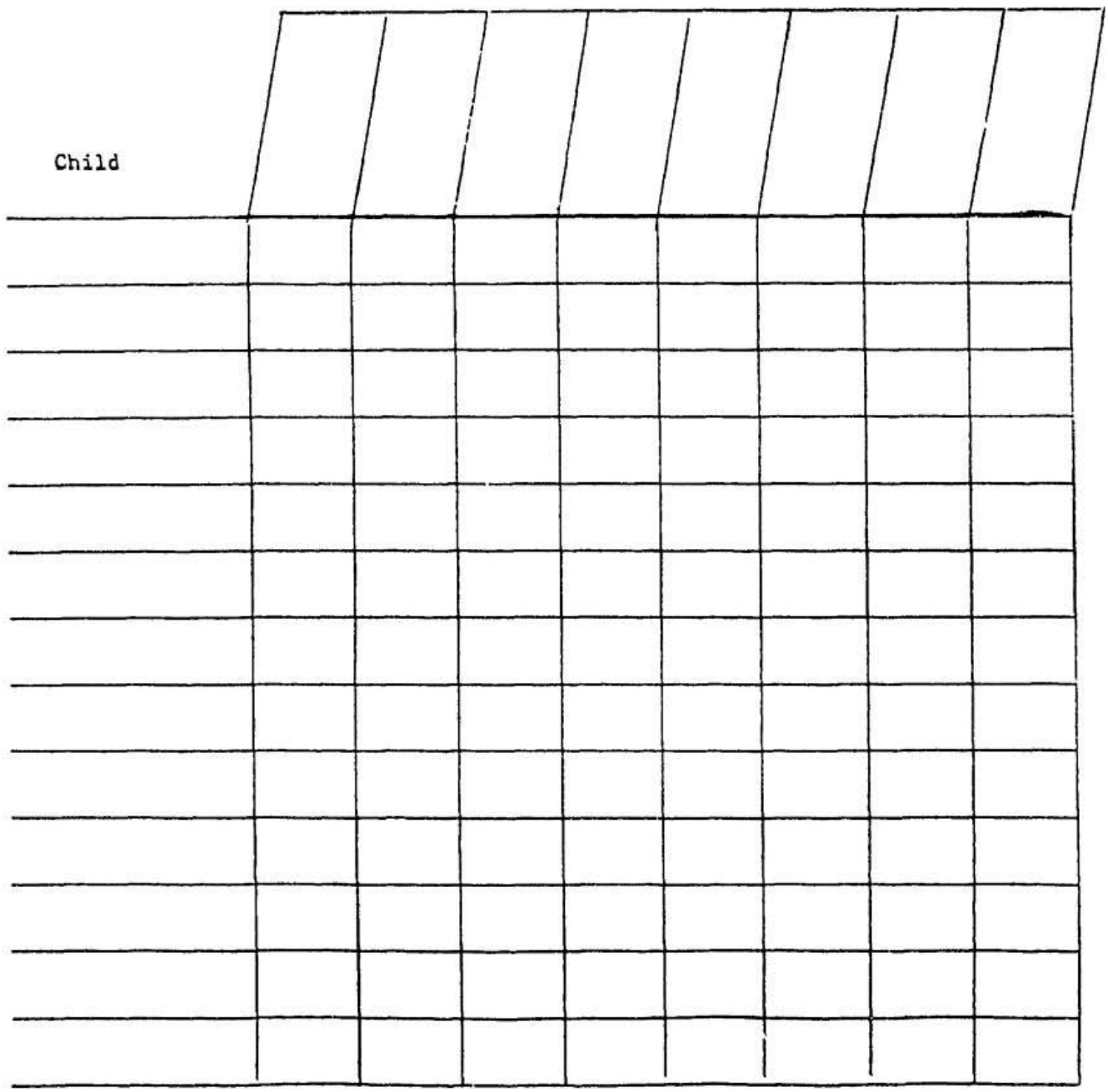
Child	Sings in tune	Demonstrates beat	Identifies SM	Reads/Performs SM	Identifies SMI	Reads/Performs SMI	Demonstrates rhythm pattern	Identifies 1, ⊓	Reads/Performs 1, ⊓	Identifies 1, ⊓, ♩ z	Reads 1, ⊓, ♩ z
Michelle A.	10										
Renee B.	1M										
Andrea C.	4										

Checklist Sample B

Class: _____

Year: _____

Level Two



Evaluation of Affective and Attitudinal Factors in the Primary Music Program

Recognition of childrens' affective and attitudinal reactions have been considered of vital importance to teachers of primary level music pupils. As noted by one teacher, "the child's ability to sing sol and mi, or to clap ♩ and 𝅗𝅥 , does not necessarily mean that the child has had a successful year musically". Childrens' success and progress in the music program should be determined through consideration of affective and attitudinal factors in addition to development of musical skills and understandings.

It has been recognized that cognitive and affective outcomes interact to the degree that they are virtually inseparable. It has also been said that how an individual feels about subject matter, school and learning may be as important as how much he achieves. Consequently, affective outcomes directly influence learning. (Bloom, 1956). Such recognition of the importance of affective domains of learning supports, teachers' prioritization of effort, participation and attitude in their criteria for program implementation and requires attention in the development of evaluation procedures in music.

As with assessment of pupil progress in skill and academic development, assessment of affective and attitudinal components must be interconnected with and evolve from classroom activities. Assessment of these components can be approached mainly through observation and subjective conclusions. However, identification of behaviors and indicate affective and attitudinal development can assist in focusing on affective assessment. The following behaviors are examples of those which can be observed to determine affective development.

1. Child participates cooperatively in class activities.

2. Child is attentive to instruction and responds accordingly.

3. Child reacts positively to the instructional program by showing pleasure in participating and/or by requesting specific song repertoire or activities.

4. Child is interested and receptive to learning new music or musical activities.

5. Child demonstrates a continuing desire to develop musical abilities through behaviors such as - practices a song or rhythmic activity with enthusiasm to mastery of the element; asks to bring music books or instruments home to practice; constructs own songs; shows interest in participating in co-curricular musical programs; on own initiative learns unassigned musical material.

MUSIC FUN

LEVEL ONE

Name_____

Which one did you hear ?

1.(a.)

(b.) 

2.(a.) 

(b.) 

3.

Name _____

152

Which one did you hear ?

1. (a.)

   (b.) 

   (c.)

2. (a.) 

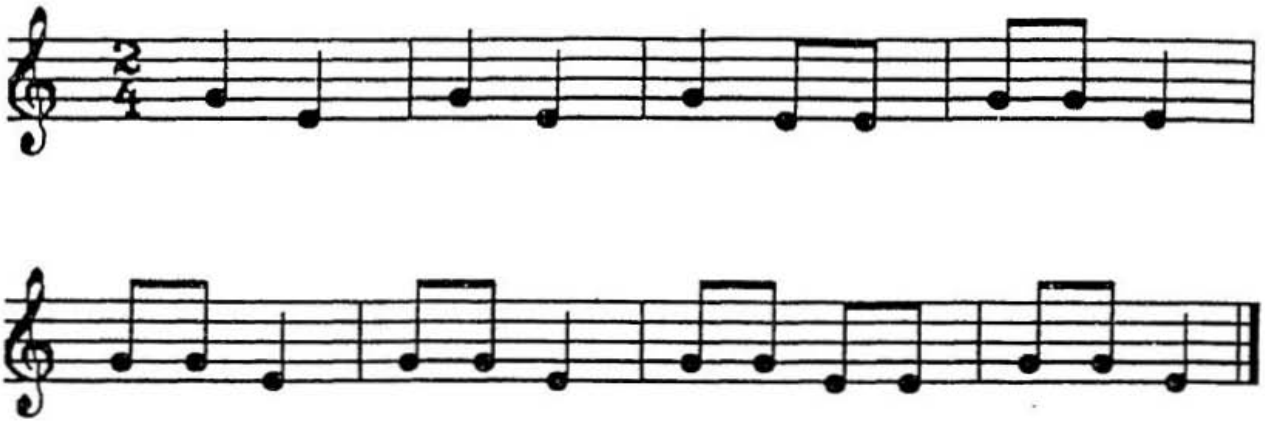
   (b.)

   (c.)

3.

Name _____

What's my Name ?



Starlight, Starbright

OR

Cuckoo

Name _____

Name that song !!!!

1.

Rain Rain

OR

Bounce High, Bounce Low

2.

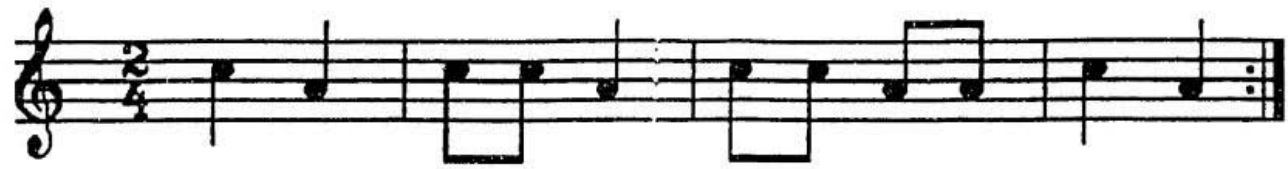
Lucy Locket

OR

Bye, Baby Bunting

Name_____

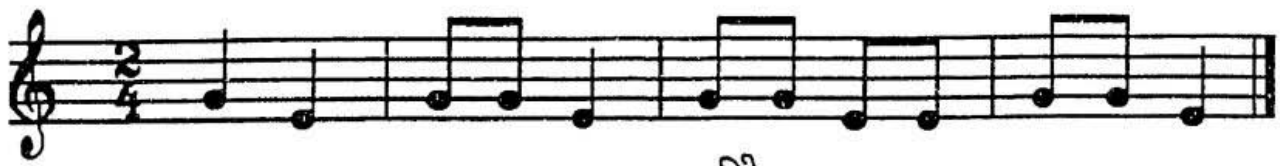
Name that song !!!!

1. 

Clap Your Hands

OR

Bye Lo, Baby Oh

2. 

Snail Snail

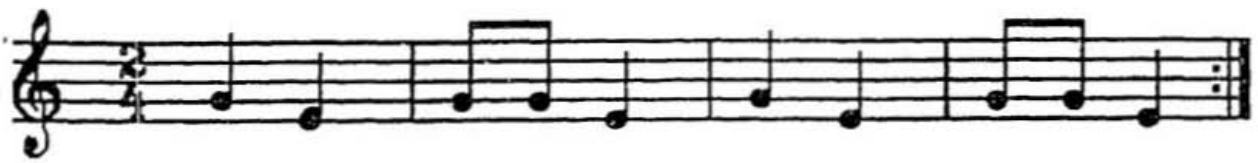
OR

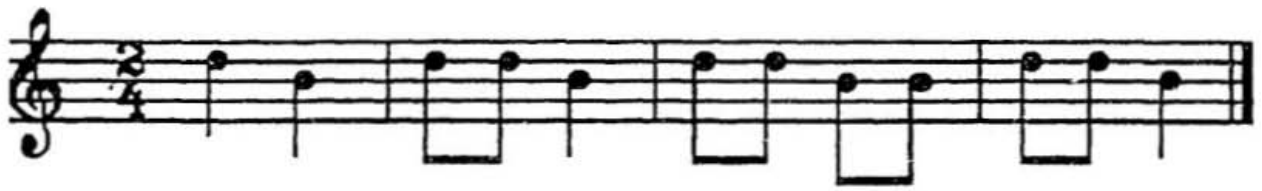
Look at Me

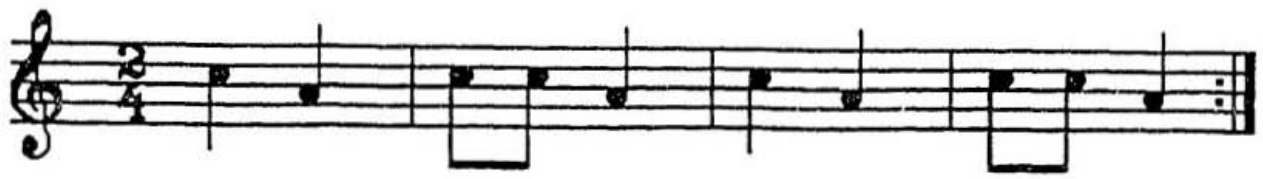
Name _____

156

Naming Notes

1. 

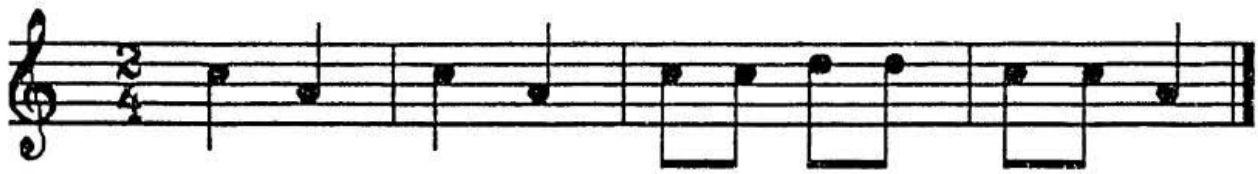
2. 

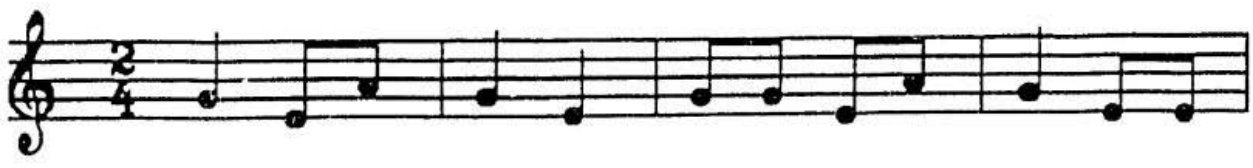
3. 

Name _____

Naming Notes

1. 

2. 

3. 

Name _____

Musical Match-ups

See-Saw 

Starlight, Starbright 

In and Out 

Quaker, Quaker 

Brain teaser ---- How many songs can you name that begin with the same rhythm pattern as See-Saw, Up and Down?

Name _____

159

Musical Match-ups

Icka Backa 

Little Sally Water 

Rain Rain 

Bobby Shaftoe 

How many songs can you name that begin with the same rhythm pattern as Little Sally Water ?. Bobby Shaftoe ?

Name _____

160

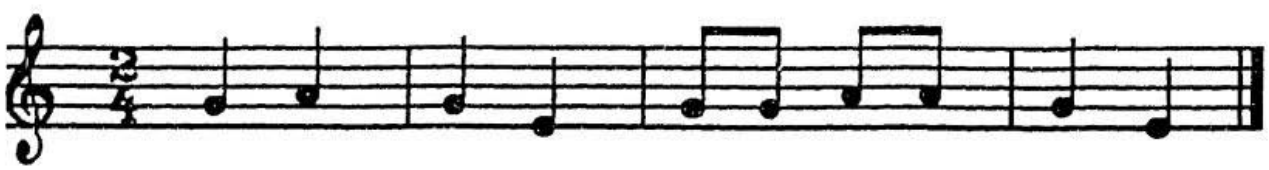
Look at Me

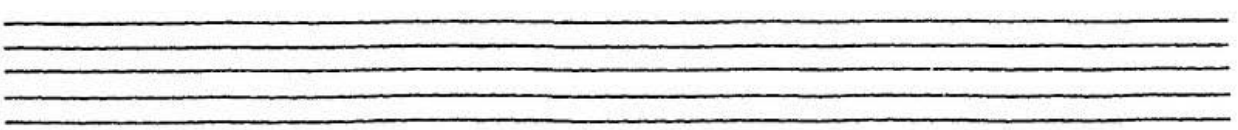
Name _____

Snail Snail

Name _____

Bounce High, Bounce Low



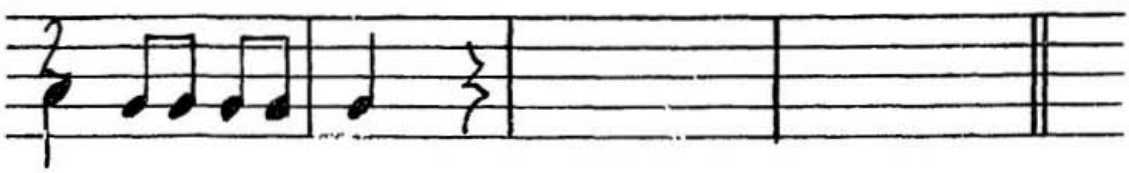


Name _____

Missing Measures

Here are some rhythms but some of the measures are missing ! Can you fill them in ?

1. 

2. 

Name _____

Hear Ye! Hear Ye!

1. 

2. 

3. 

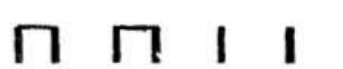
MUSIC FUN

LEVEL TWO

Name_____

Musical Match-ups

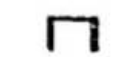
Draw a line to connect the song titles with their beginning rhythms .

Ring Around the Rosy	
Closet Key	
Mouse , Mousie	
Pease Porridge Hot	

Name _____

Which one did you hear ?

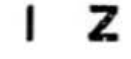
1. (a.)

   (b.) 

   (c.)

2. (a.) 

   (b.)

   (c.) 

3. (a.) 

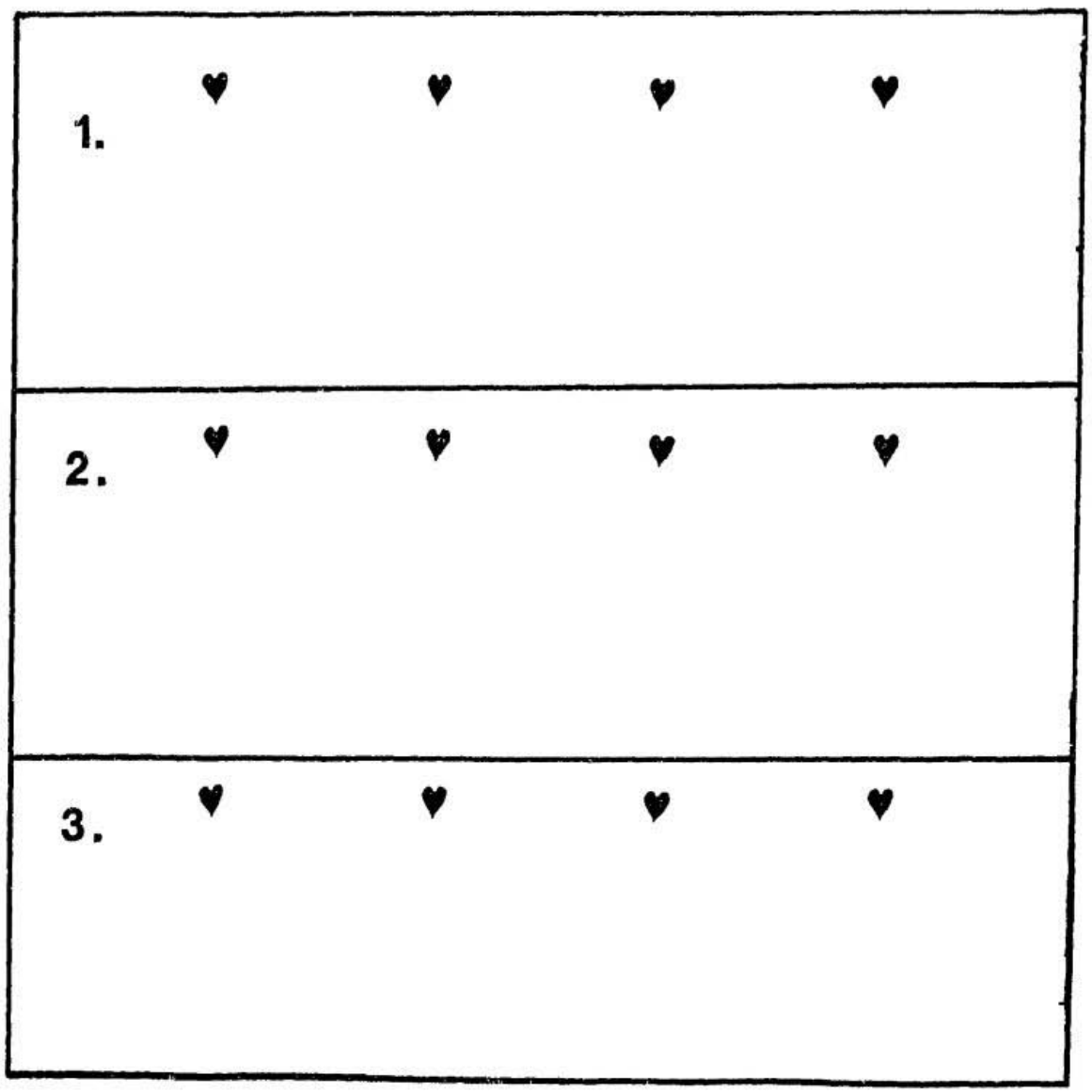
   (b.)

   (c.) 

Name _____

Rhythmic Writing

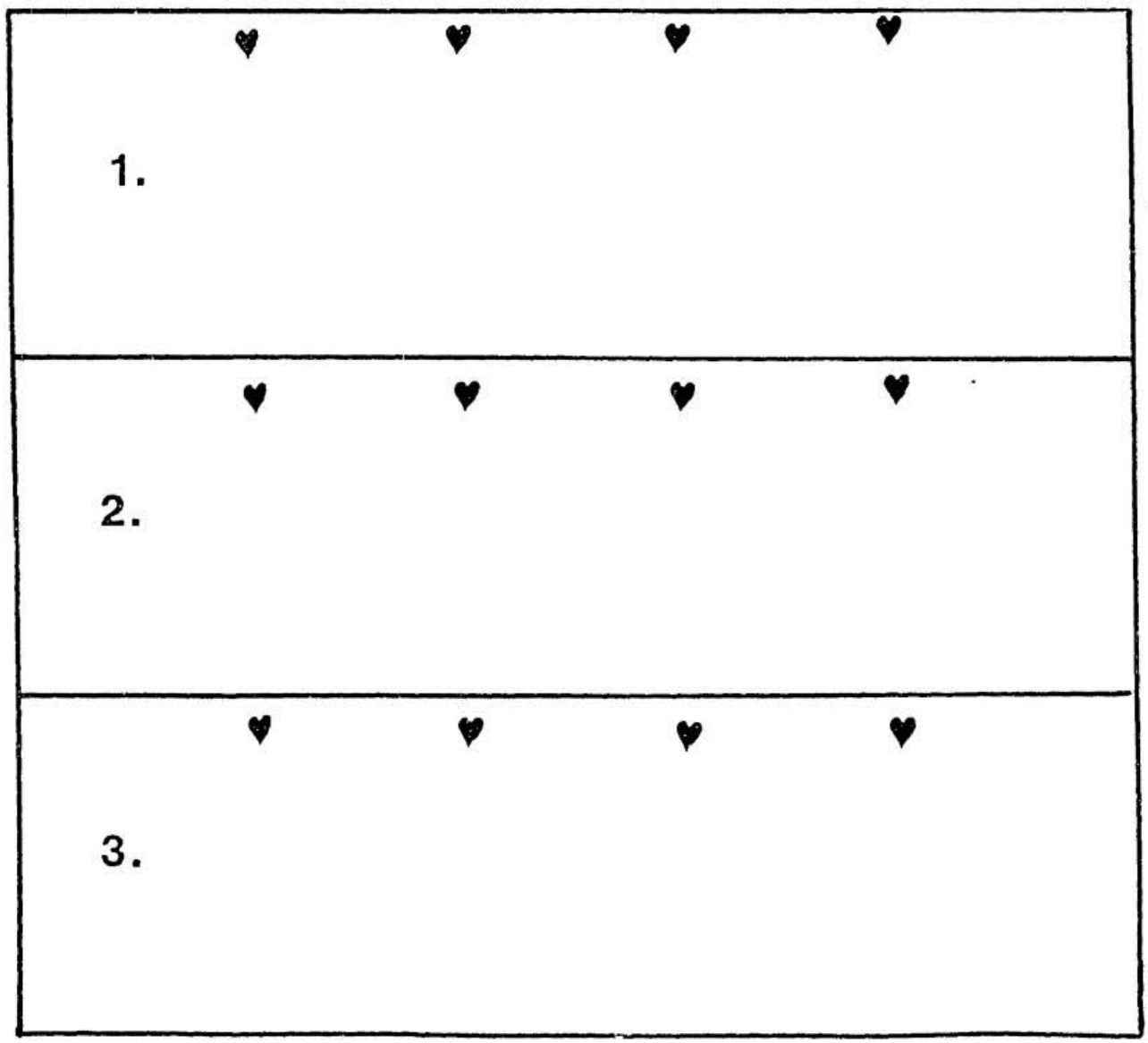
Use I , ⊓ , and z to write down the rhythm patterns you hear .



Name _____

Rhythmic Writing

Use ı , ⊓ , ♂ , and z to write down the rhythm patterns you hear .

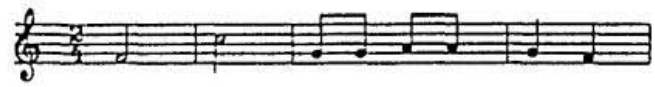


Name _____

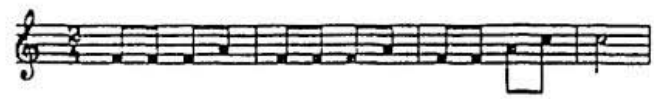
Melody Matchmakers

Match the song titles with their beginning melodies .

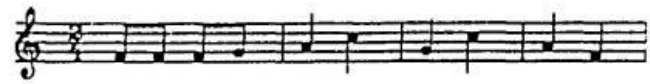
Rocky Mountain



Button You Must Wander



Who's That Tapping at my Window ?

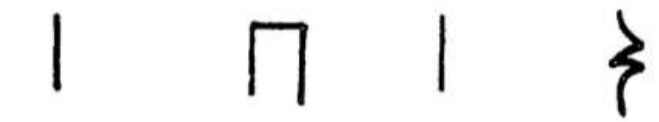


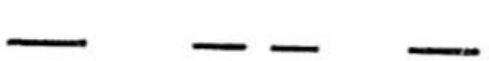
Here's another puzzle--- Find at least two ways all these melodies are alike.

Name _____

Hear Ye! Hear Ye!

Hear Ye! Hear Ye! Fill in the solfa names under the rhythms given.

1. 



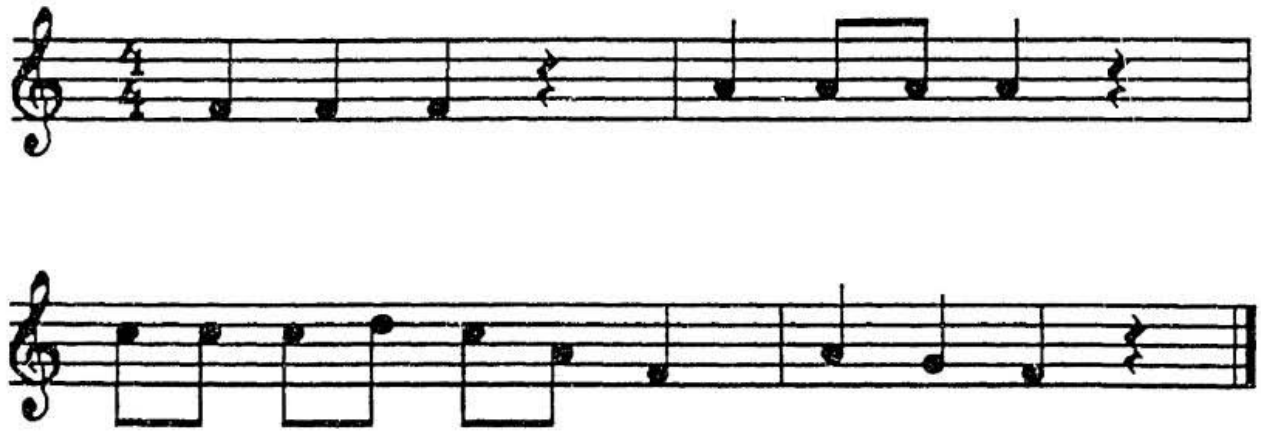
2. 

3. 

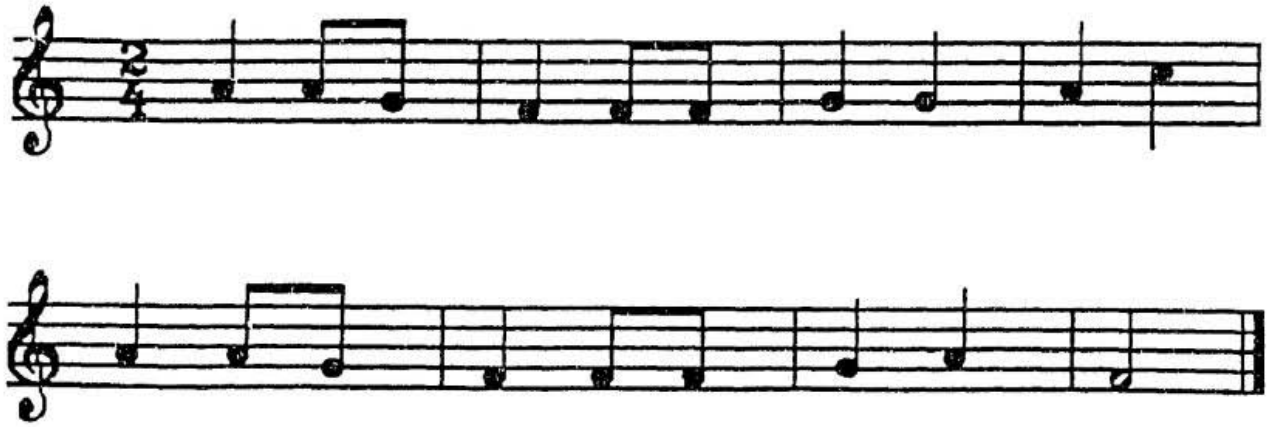
Name _____

" Dog-gone Songs "

1.



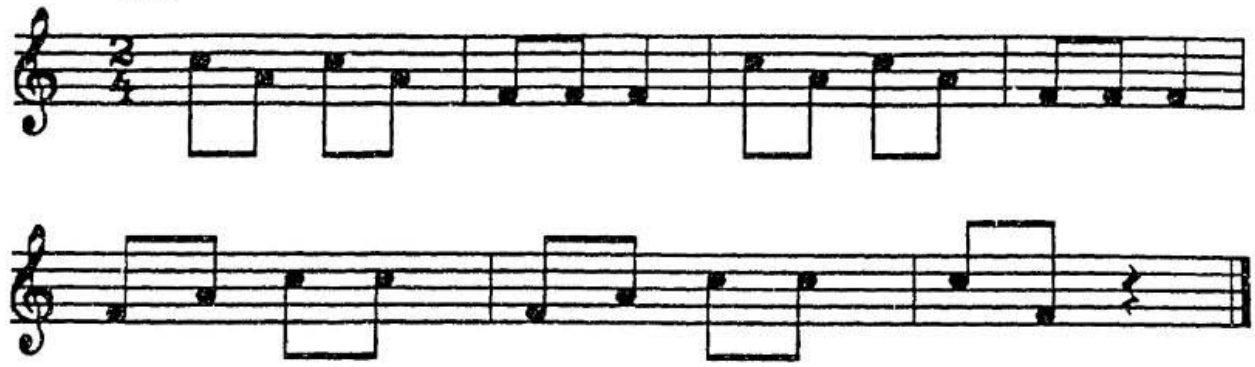
2.



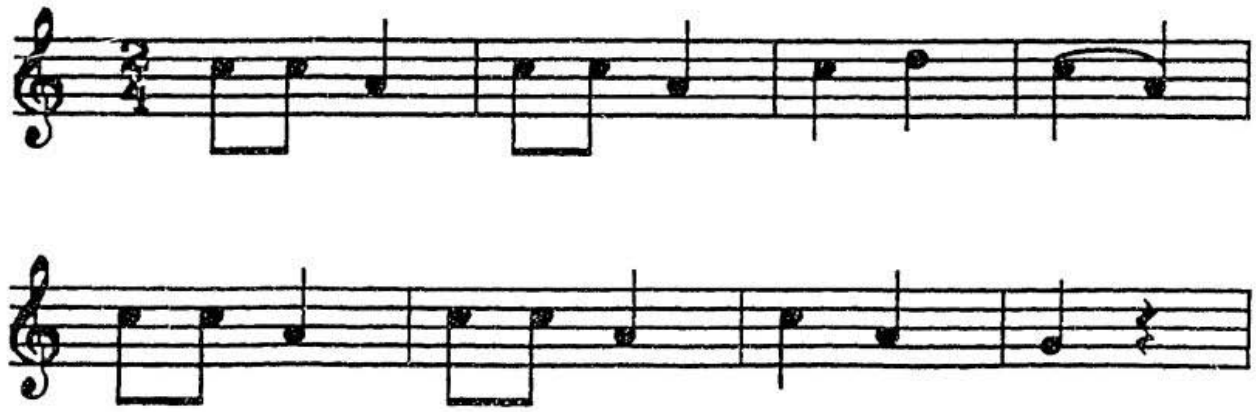
Name _____

" Bearable " Tunes

1.



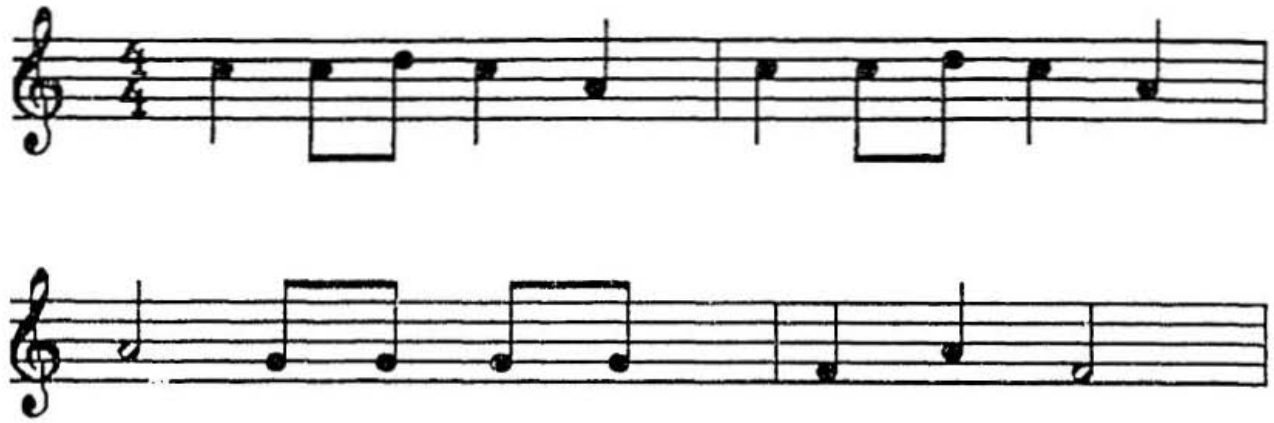
2.



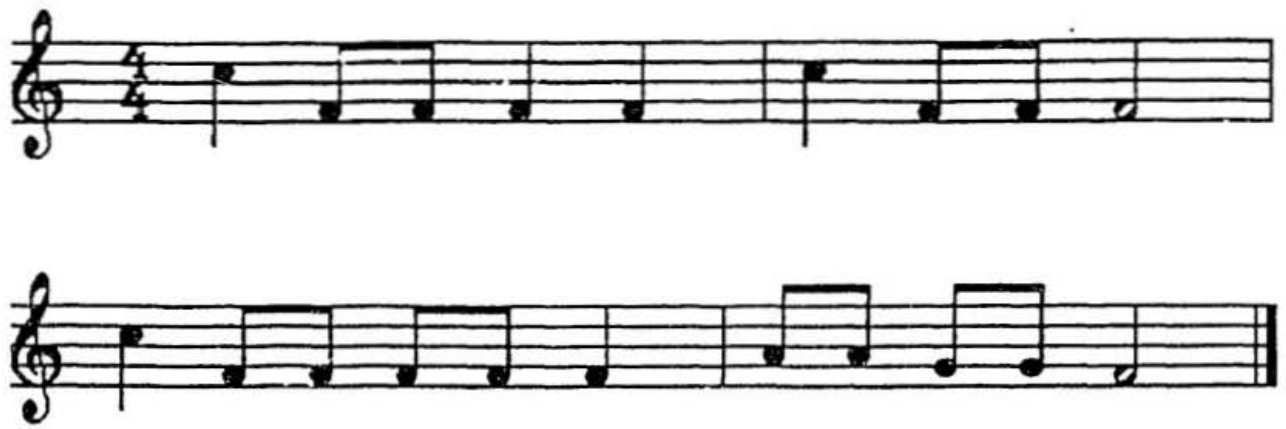
Name _____

' Colorful Melodies '

1.



2.

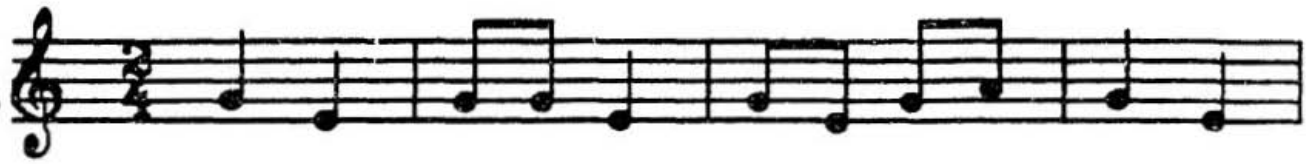


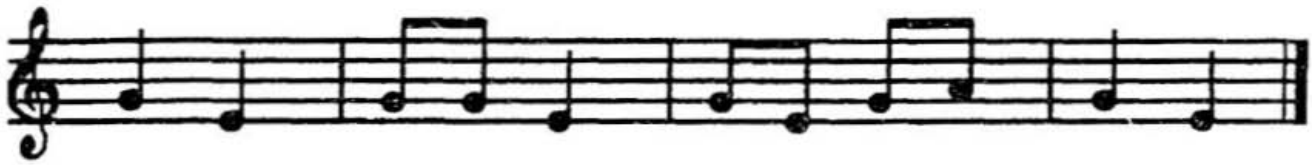
What colour do you make when you mix together the colours named in these songs ?

Name _____

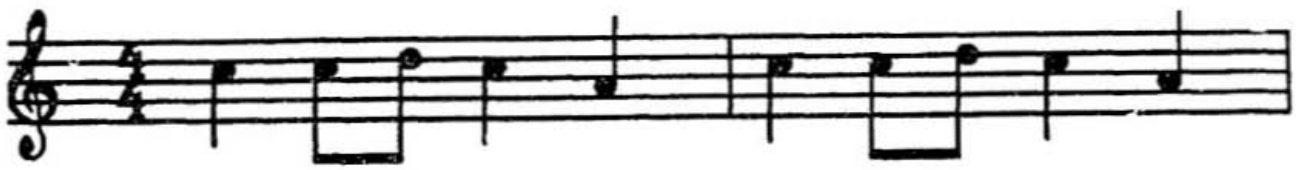
' Singin' the Blues '

1.





2.

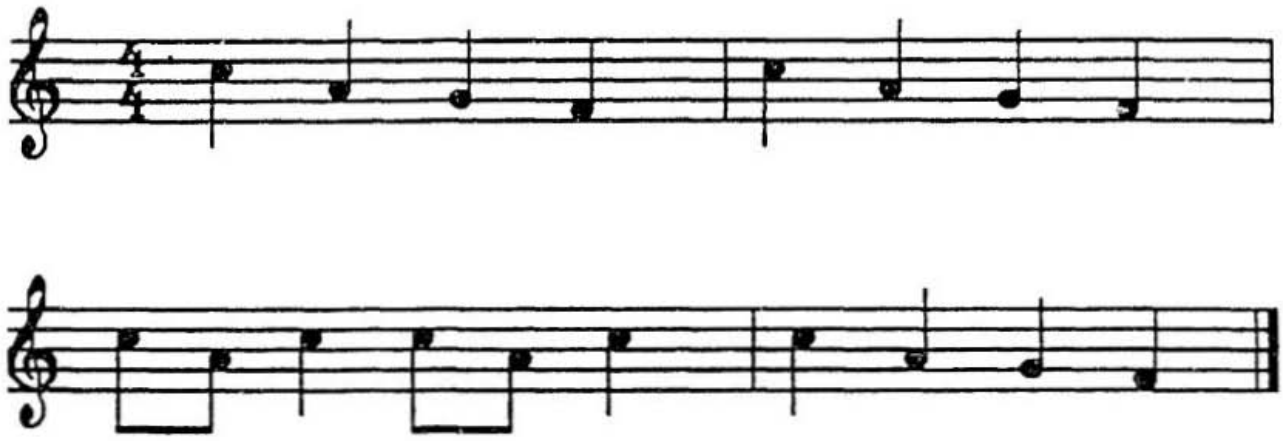


What's YOUR favorite colour ?_____

Name _____

'Rainy Writing'

Can you name this song ?



Song: _____

How many measures are there in this song ? _____

Are any of the measures the same ? _____
If you answered yes, which ones ? _____

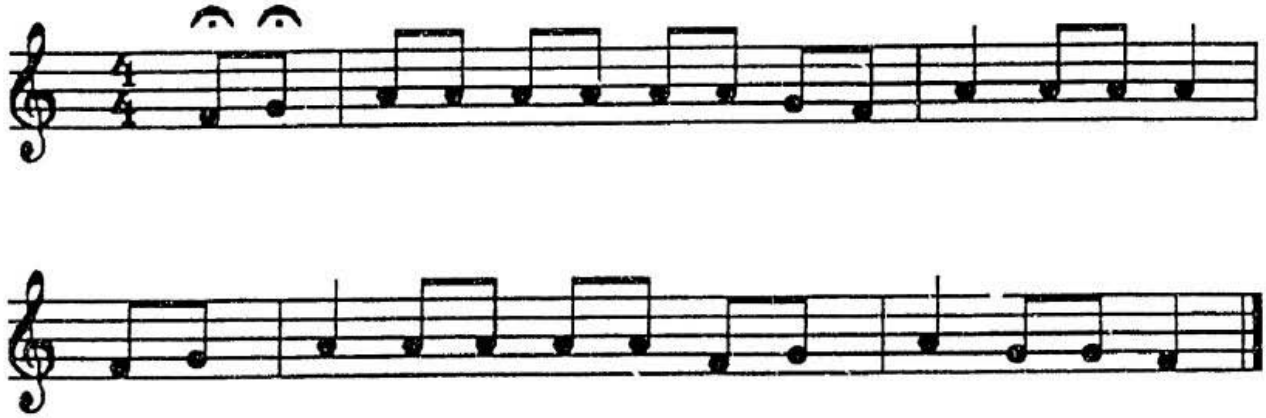
Name the notes of measure one using the solfa names. _____

How many beats in measure 3 ? _____

Name _____

Mystery Melodies & Solfa Search

1.

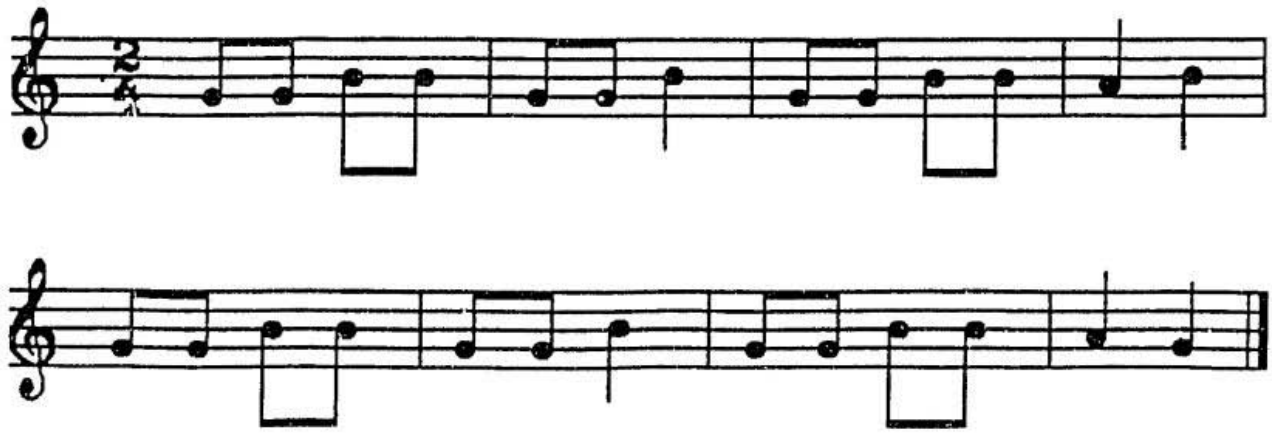


Song:_____

Circle all the drm patterns.

How many did you find ?_____

2.



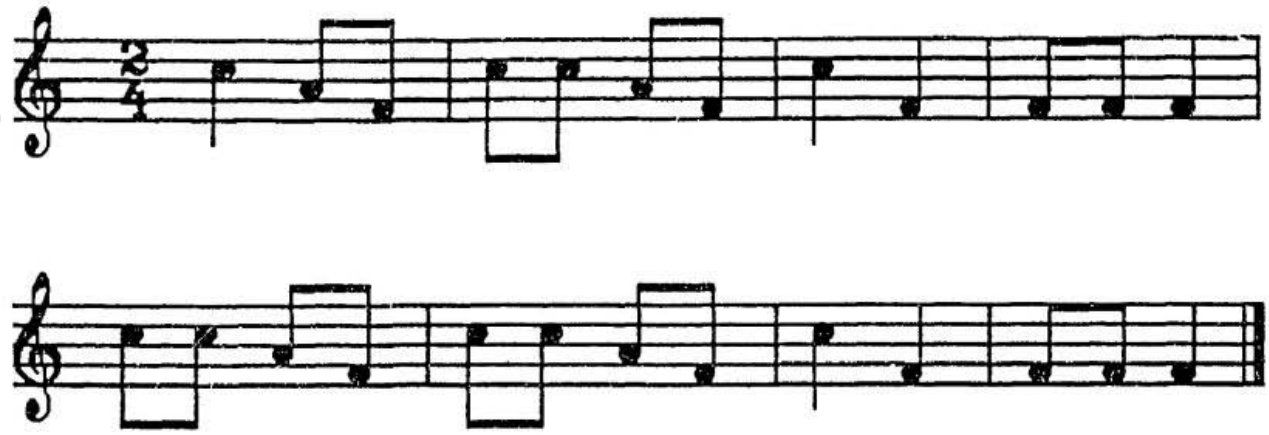
Song:_____

Circle all the dm patterns.

Name _____

Mystery Melodies & Solfa Search

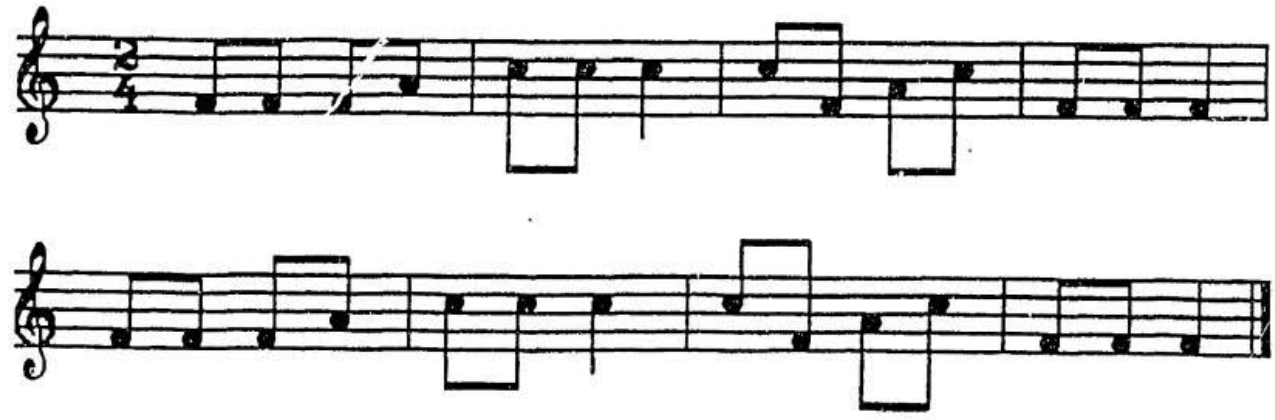
1.



Song: _____

Circle all the smd patterns.
How many did you find ?_____

2.



Song: _____

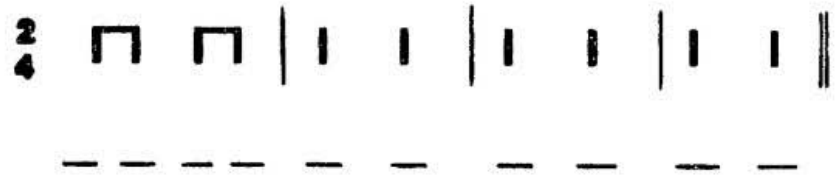
Circle all the dms patterns.
How many did you find ?_____

Name _____

Hear Ye! Hear Ye!

Fill in the solfa names under the rhythms given then write the melody on the staff below.

1.



2.

MUSIC FUN

LEVEL THREE

Detective: _____

MELODIES

1. 

Can you 'detect' my name ?

_____

2. 

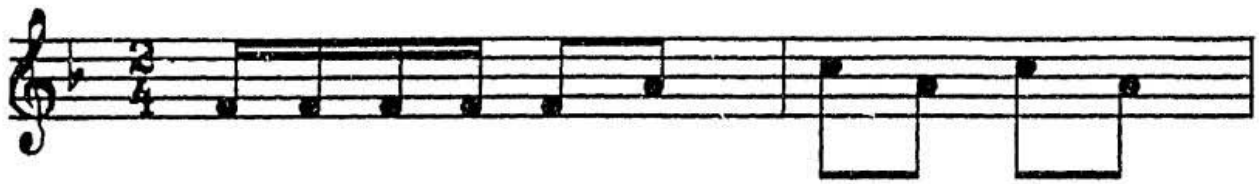
NOTE MY name !

_____

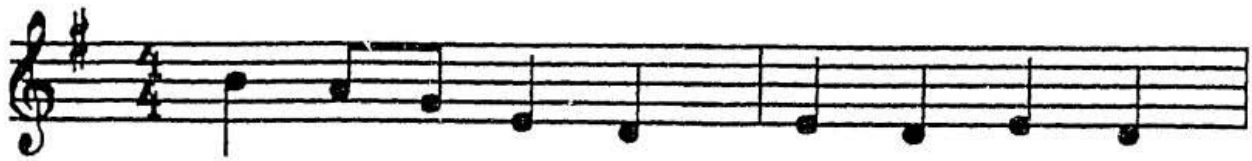
Detective: _____

Would you like a clue ???---

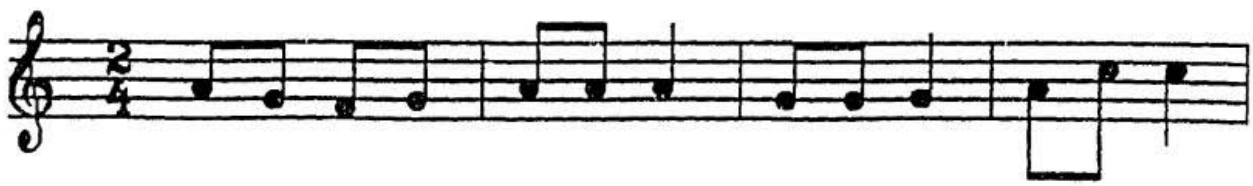
" It's all in the NAME !! "

1. 

Song: _____

2. 

Song: _____

3. 

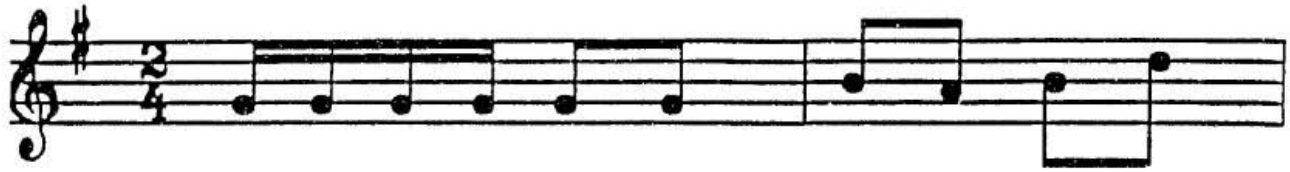
Song: _____

Detective: _____

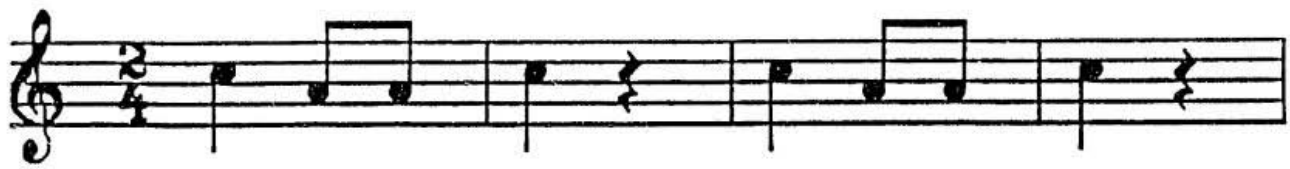
Here's a question

and a clue ——

"Are you hungry ?"

1. 

Song: _____

2. 

Song: _____

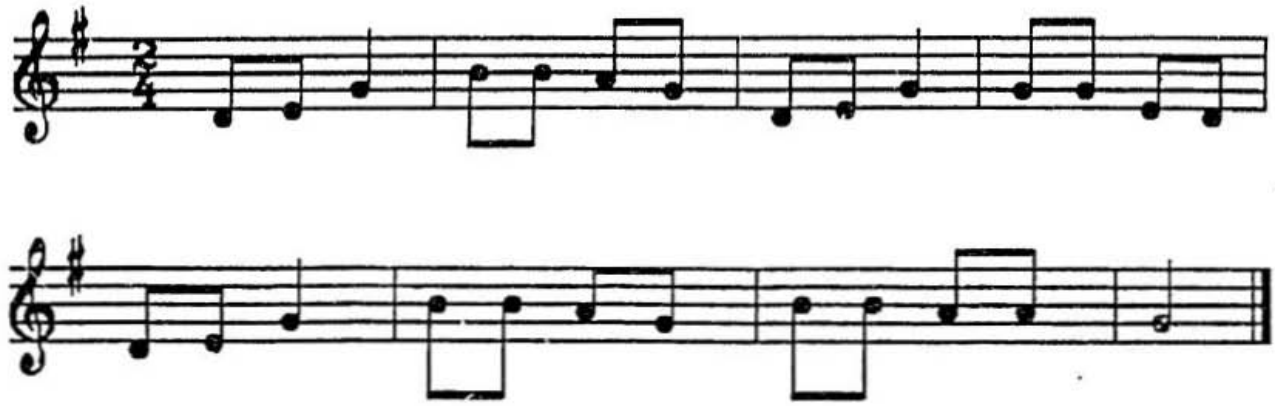
3. 

Song: _____

Detective: _____

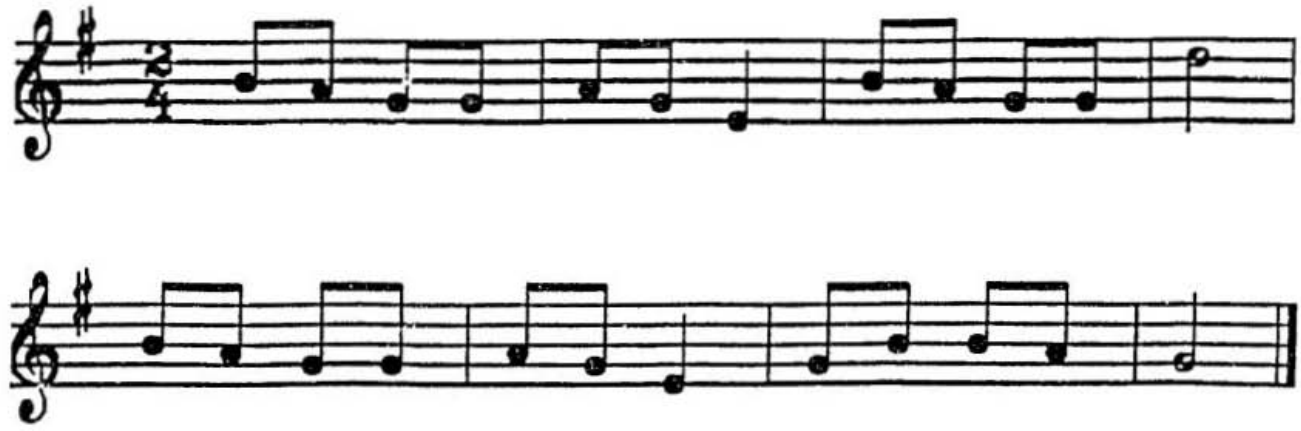
Name these songs and find 3 ways that they're alike .

1.



Song: _____

2.



Song: _____

Detective:_____

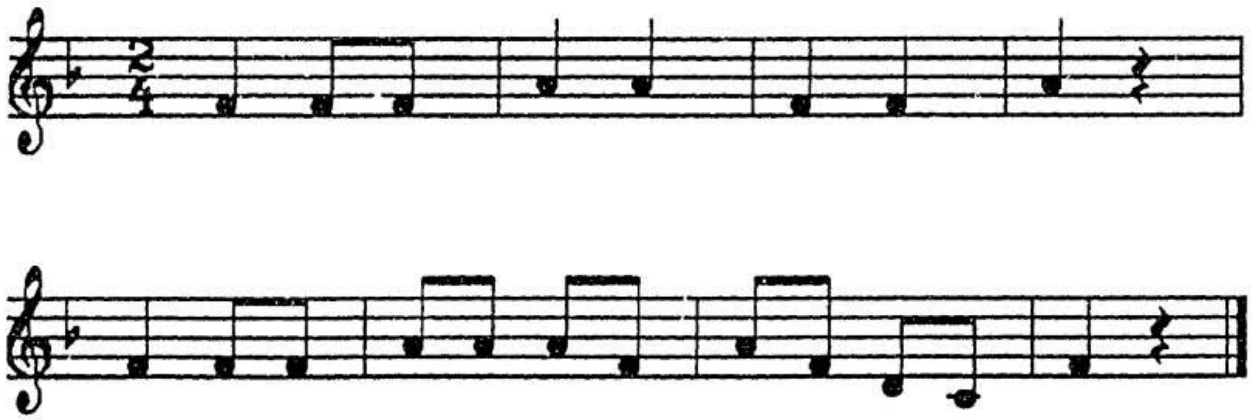
185

Name these songs

and find 3 ways

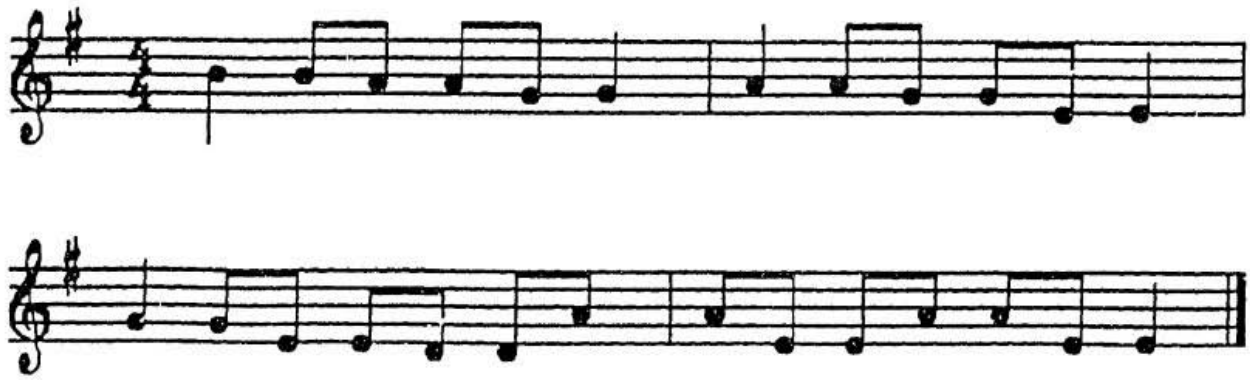
that they're different .

1.



Song:_____

2.



Song:_____

Detective: _____

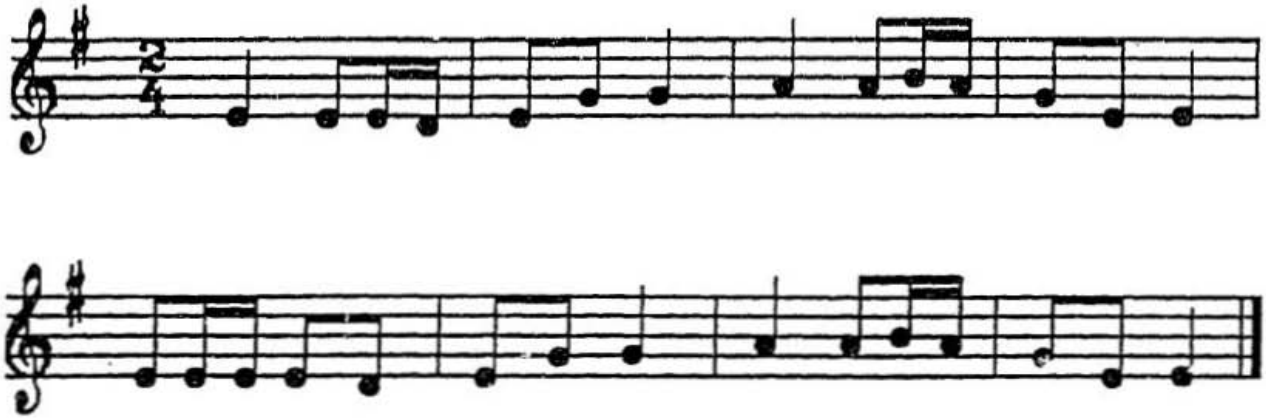
Here are more songs to name !

This time --

write the letter names

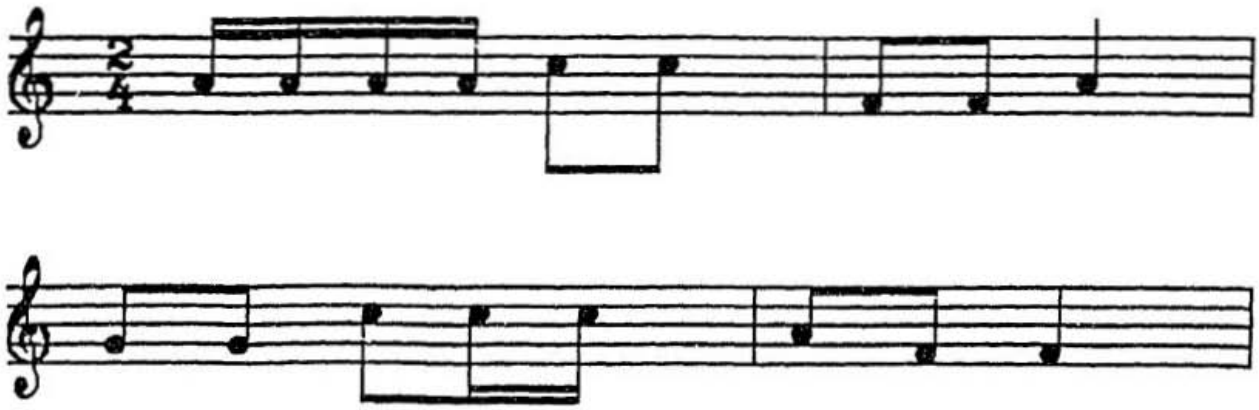
under the notes .

1.



Song: _____

2.



Song: _____

Detective: _____

SONG SEARCH

Use the following clues to find a song

' hidden ' in your songbook :

" I have a F-do .

My meter is $\frac{2}{4}$.

My beginning rhythm is I ⊓ | ⊓ ⊓ .

My closing rhythm is I ⊓𝅘𝅥𝅯 | ⊓ I .

What's my name ? "

_____

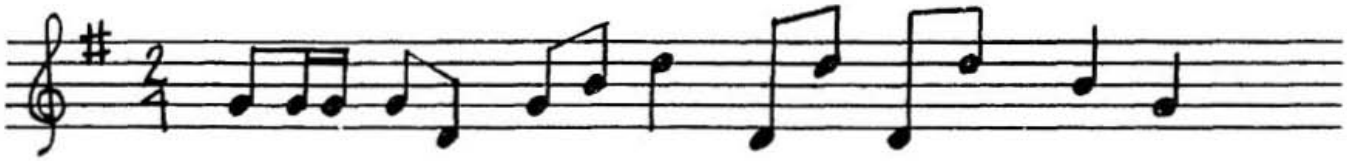
Here is --

"The Case of the

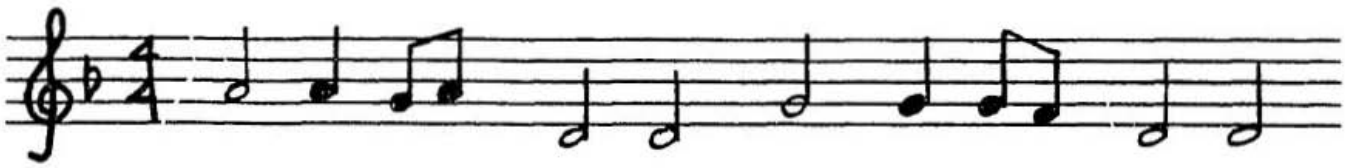
Missing Barlines ."

Go ahead and solve it .

1.



2.



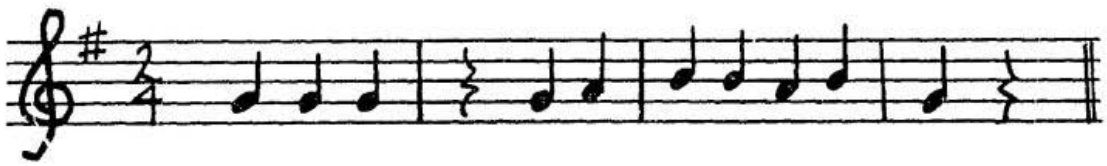
Detective: _____

189

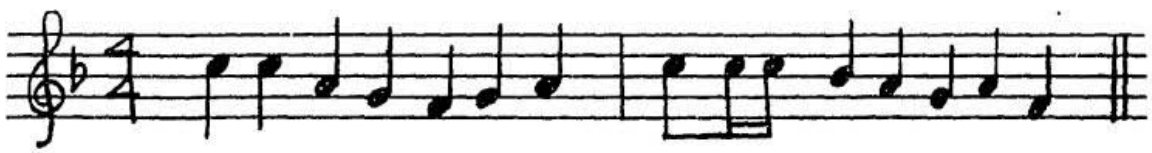
Correct the rhythm

in the mini-melodies below .

1.



2.



Detective: _____

MEASURES and METERS