

THE EFFECT OF TWO DIFFERENT ASSESSMENT TOOLS ON
SECONDARY INSTRUMENTAL MUSIC STUDENTS'
ACHIEVEMENT AND MOTIVATION

By

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To Kristin and my family.

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LIST OF ABBREVIATIONS

Achievement	a specific musical accomplishment, often the result of specific instruction. Reading notation, performing a specific piece. (Radocy & Boyle, 2003, p. 385).
Contracts	a researcher-developed assessment instrument based on a four-level rating scale: Excellent (5), Good (4), Fair (3), and Poor (2). There are eight different scored categories: Tone, Rhythm, Note Recognition, Musicianship, Right Hand, Left Hand, Bowing, and Posture. The contract itself is a list of items that the student must perform during the grading period. It consists of the list of items with the grading rubric. When a student is prepared to perform one of the requirements on their contract, the teacher uses the scoring criteria to assign the grade. Students are allowed to replay any tests to receive their desired final grade during the grading period.
Pass-Offs	a researcher-developed assessment instrument based on a pass (A) or fail (F) rating scale. The pass-off sheet is a list of items that the student must perform during the grading period. "Passing-off" refers to the fact that the student performer meets the high standard that would result in a perfect score. The student performs the selection "flawlessly." Flaws would include rhythmic errors, note errors, bowing errors, and posture problems. This system requires the assessor to have a high musical standard when listening and assigning scores. Feedback is given verbally to students when they do not perform to the set standard. When students are prepared to perform one of the requirements on the pass-off sheet, they perform for the assessor. If students do not "pass-off" then they may try again at another time until they do "pass-off." As presented to the students participating, pass-offs must be completed in a specific order to achieve the desired grade. EX: Requirements # 1 through 5 must be completed to receive a "C." If the student completed # 1 through 4 and then # 8 their grade would in effect be a "D."
Generals	This category exists on both the pass-off sheet and the contract sheet. This category is open for student choice and possible development outside of the "performance-based" grading procedure. Included in this category are 18 different choices ranging from composing to journal writing, and concert attendance. For some students this is a difficult category to complete while others have no problem at all. Much of its completion has to do with personal initiative.

Motivation

1. The act or an instance of motivating. 2. The state or condition of being motivated. 3. Something that motivates; inducement, incentive (Motivation, N.D).

Abstract of Project in Lieu of Thesis Presented to the Graduate School
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THE EFFECT OF TWO DIFFERENT ASSESSMENT TOOLS ON SECONDARY
INSTRUMENTAL MUSIC STUDENTS' ACHIEVEMENT AND MOTIVATION

By

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Chair: Timothy S. Brophy
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Major: Music Education

The purpose of this study was to explore the effect of two contrasting assessment tools on secondary instrumental music students' achievement and motivation. The study was guided by the following questions: What is the effect on secondary instrumental music students' achievement using a rubric-based assessment tool versus a "pass-off" based assessment tool? What is the effect of the assessment tool used on a student's motivation to practice? Using two different assessment tools, the study examined 65 students in Grades 6, 7, and 8 and ranging in abilities from beginning through advanced. These students from the researcher's class were randomly assigned through a systematic process to the researcher's-created "pass-off" grading system ($n = 31$) and the researcher's-created rubric-based "contract" grading system ($n = 34$). The study was conducted over the course of the first 9-week grading period of the school year. All students participated in a pre- and post-test to attain "achievement" score data and a survey to collect background information on the students' music education, experience, and their thoughts and feelings about their assessment procedure. Results indicated there was no statistically significant ($p < .05$) effect of assessment tool on student

achievement. Data analysis did indicate significance in the post-test achievement score as a function of assessment type and ensemble ($p = .04$).

CHAPTER 1 INTRODUCTION

Finding the most appropriate way to assess music students, and music in general, has been a quest for music teachers at every grade level. How does one grade a subject, such as music, that can be so subjective and open to personal opinion and preference? One person's opinion about a performance can be vastly different from another's. In music education there are different opinions on performance quality. These opinions are formed by teachers' experiences, their personal abilities, and education. There are ways, though, to help even the playing field for all educators and make the subjective assessment of a musical performance more objective. Using a more objective assessment process, such as an assessment procedure delineated by well-defined rubrics, it may be possible to achieve consistency among music educators' assessment scores. The process may also inspire students to achieve advanced goals by using the quantifiable guidelines in their grading procedure that are easy to read, understand, and put into practice.

Significance of the Problem

An ongoing challenge for instrumental music teachers is finding a defined and practical way of formally assessing students in the secondary instrumental music ensemble. Bell & Bell (2003) found that many times music teachers grade students based on non-musical attributes such as attendance, behavior, effort, and attitude. Antmann (2007) found in his study of "successful" Florida middle school band programs that many middle school band directors are assigning grades to their students based on playing tests, concert attendance, conduct, and participation. Since student assessment has become an increasingly major component in the public education system, it is even

more imperative music teachers create and use meaningful forms of assessment in this subject. Asmus (1999) and Bell & Bell (2003) noted the importance of why music teachers must come up with meaningful ways of assessment and that documenting students' learning of specific skills in a standards-based curriculum helps demonstrate music education's worth to the community at large.

Purpose of the Study

The purpose of this study is to explore the effect of two contrasting assessment tools on secondary instrumental music students' achievement and motivation. This study is guided by the following questions:

- What is the effect of a rubric-based assessment tool versus a "pass-off" based assessment tool on secondary instrumental music students' achievement?
- What is the effect of the assessment tool used on a student's motivation to practice?

Delimitations

The following were not accounted for in this study: gender, ethnicity, or socioeconomic background of students participating in the study.

CHAPTER 2 REVIEW OF LITERATURE

Introduction

Recent trends, such as the *No Child Left Behind Act* (NCLB), have brought our school systems into the national spotlight and focused attention on national standards and assessment. With federal, state, and local governments focusing on assessment, student achievement, and accountability, it is only appropriate to align our music curriculum with these ideas to remain a justifiable subject in our society (Asmus, 1999; Bell & Bell, 2003; Willoughby, Feifs, Baenen, & Grimes, 1995). NCLB has established the arts as part of our education system's "core curriculum" (H.Res.1, 2002). Because of the arts' inclusion as core curriculum, it is even more essential to develop meaningful assessment procedures to demonstrate music's importance to a child's education. In this review, the researcher explored philosophical and theoretical rationales about education and learning, and assessment development and student motivation.

Philosophical Rational

Orenstein and Hunkins (2009) deliver an introduction to the four major philosophies that have influenced education in the United States: idealism, realism, pragmatism, and existentialism. They go on to write about four "agreed-upon" educational philosophies. These educational philosophies are perennialism, essentialism, progressivism, and reconstructionism. Orenstein and Hunkins (2009) also indicate these educational philosophies have their roots in one or more of the previously mentioned major philosophies. This researcher finds their philosophy of education aligned with a pragmatic essentialist view in that the purpose of education is to impart knowledge, skills, and values in students to make them self-sufficient contributing

members of society. The pragmatist believes in culturing critical thinking in students and using the scientific process (Orenstein & Hunkins, 2009, pg 37). The essentialist believes in teaching the core set of basic skills and knowledge (Orenstein & Hunkins, 2009, pg. 56). Knowing the foundation of educational philosophies will assist in the development of one's own philosophy of education, which in turn drives curriculum development and choices in assessment procedures.

Theoretical Background

Learning theories can be viewed in a traditional sense and categorized into two camps: behavioral and cognitive (Abels, Hoffer & Klotman, 1995; Radocy & Boyle, 2003). Radocy and Boyle go on to write that learning is defined as “an observable change in behavior, due to experience, which is not attributable to anything else (p. 396).” Different forms of learning in the behaviorist camp include classical conditioning, established by Russian physiologist I. P. Pavlov, and operant conditioning, associated with works by B. F. Skinner.

In classical conditioning, also known as Pavlovian conditioning, an unconditioned stimulus which elicits an unconditioned response is preceded by a conditioned stimulus to the point that the unconditioned response becomes a conditioned response when the unconditioned stimulus is removed and replaced with the conditioned stimulus. A classic example of this type of conditioning is in the experiments Pavlov performed with dogs. Pavlov exposed dogs to meat powder (unconditioned stimulus) and the dogs would salivate (unconditioned response). Pavlov then rang a bell (conditioned stimulus) preceding each exposure to the meat powder and the dogs would salivate. Over time, the ringing of the bell made the dogs salivate (conditioned response) even when there was no meat powder presented. In operant conditioning, a desired response is made

stronger through selective reinforcement. Radocy and Boyle give the example of “if an encaged pigeon pecks at a particular spot and receives food as a consequence, the pigeon is more likely to peck at that spot again and can learn to do it when requiring food (2009, p. 399).”

Cognitive learning theories base their learning on organization and reorganization of learning structures (Radocy & Boyle, 2009). Leading names in this area of research include Bruner, Kohler, and Piaget. Theoretical views in this camp stem from and include Gestalt theory. Gestalt theorists are primarily interested in perception, or understanding the whole, and through the organization of this perception, information and concepts are learned (Radocy & Boyle, 2009). Swiss biologist Piaget has had a great impact on child development theory with his well-known *Stage Theory* (Abeles et al., 1995). His theory presents four theoretical stages of child development: sensorimotor stage, preoperational stage, concrete operational thought, and finally formal operational thought. J. Bruner, an American psychologist, also has developed a theory on child development that is divided into three, less rigid, stages: enactive, iconic, and symbolic. Studying these child development theories could assist teachers in understanding the mental development and the readiness to learn of the particular students they are teaching and in turn, can sequence their curriculum to best fit the students' learning process (Abeles et al., 1995).

Applications of both learning theories find their way into the music classroom. Behavioral theories help with maintaining general order in the classroom and proper behavior. This theory can also be used in general rehearsal techniques as the teacher is giving verbal feedback to the students about their performance to increase the

likelihood of the same response. This can be categorized as a form of operant conditioning (Abeles et al., 1995). Cognitive theories help teachers organize information and curriculum into segments that can be taught to students and then analyzed to see if they have been learned and to what degree they have been learned. One such method that organizes information and then uses behavioral techniques to assess skill acquisition is Bloom's *Taxonomy of the Cognitive Domain* (Abeles et al., 1995).

Assessment Development

Developing quality assessment methods presents its own challenges (Baker, Aschbacher, Niemi, & Sato, 1992). Some teachers believe intensely that developing formal assessments will take away from the abstract nature of the art (Asmus, 1999¹; Willoughby et al., 1995). Baker, Aschbacher, Niemi, & Sato (1992) conducted a five-year research study on constructing an assessment method that would thoroughly test cognition of material taught. Their study explored the construction of accurate performance-based assessments. Assessments should measure students' knowledge of skills and verify that they have acquired the concepts taught in class. Assessment using rubrics helps guide the teacher in pacing instruction, presenting curriculum, and setting performance standards (Asmus, 1999¹). Asmus goes on to state that having well-thought-out learning objectives helps guide the teacher and the students through the curriculum and to the assessment method. Using rubrics can also help the students being assessed by giving them clear guidelines as to what is being assessed and what they can do to perform better in the future (Asmus, 1999²). Willoughby et al. (1995) write that rubrics document student progress and supply teachers with useful information when communicating with the principal, parents, and students. They also state how assessing an arts course can be subjective and having a method of formal

assessment helps to objectify the results. Many school districts, as well as State and National associations such as The National Association for Music Education (MENC), have curriculum resources and guides that make a good starting point for targeting learning objectives and developing a sequence of instruction (Asmus, 1999¹).

Motivation

Abeles et al. (1995, pg. 212) define motivation as “the energy that a learner employs when changing a behavior.” They go on to state that educators primarily focus on a student’s secondary or psychological drives that “include fear, love, frustration, curiosity, the need for stimulation, [and] the need for achievement” (pg. 213).

Assessment should be a motivational teaching tool (Baker, Aschbacher, Niemi, & Sato, 1992). In his study, Asmus (1986) focused on the opinions of the students and their ideas of success and failure pertaining to music class. Asmus used a 10-item open-ended questionnaire to collect data from the students and then conceptualized those data using Weiner’s Attribution Theory. Weiner’s Attribution Theory is a framework that assumes that people try to determine why people do what they do (Learning Theories Knowledgebase, 2009). When people succeed at something, they tend to attribute that success with their own skill and when people fail, they will attribute that failure to some external cause.

Assessment using rubrics gives the students the power to self-assess. The guidelines or descriptors, a key element on the rubric chart (Asmus 1999²), act as a guide in individuals’ practice. Hewitt (1991) found research literature relating to self-assessment on musical performances to be inconclusive, because of the lack of study in this area, but self-assessment did have a positive result on students’ practice attitude. Hewitt mentions that students who received training on how to self-assess were more

positive about music, their classes, and their teacher (pg. 309). Using a rubric to guide their practice, student's attitude toward practice may increase. Asmus (1999¹) notes that having a mapped-out sequence of learning can lead to increased student motivation, in turn enhancing knowledge and skill.

CHAPTER 3 METHODOLOGY AND PROCEDURES

Introduction

This action research was based on a mixed-method research approach, dominant-status sequential design, in which the researcher collected both quantitative and qualitative data (QUAN --> qual). Permission for this study was acquired from the University of Florida Institutional Review Board (Appendix E). Permission was also acquired from the researcher's school district's Accountability, Research, and Assessment Department (Appendix F). The researcher used students from the researcher's class who volunteered to participate. Parents completed consent forms (Appendix G) and students completed assent forms (Appendix H) in order to take part in the study. The study was conducted during the first 9-week grading period (beginning September 7th and concluding on October 27th) of the 2009-2010 school year. Sixty-five students volunteered to participate: 28 beginners, 12 intermediate, and 25 advanced students in Grades 6, 7, and 8.

Study Procedures

Students participating in this research were placed in their assessment method based on systematic sampling by their class. Each class was alphabetized by last name. The researcher then chose a random starting place in each list and placed every 3rd student into an assessment procedure: either the contract system or the pass-off system. During the course of the 9-week grading period, students were given three opportunities during their class period to test using their assessment procedure. Each of the students tested by performing their musical selection for the entire class. Students on the rubric-based contract received a numerical grade based on how they performed

and based on the standards outlined in the rubric. Students using the pass-off system either played their excerpt “flawlessly” and “passed-off” or were stopped at the first flaw and told that they did not pass-off. All students were given the opportunity to stay after school or come to school early to perform their excerpts again for the grade they desired.

Requirements for beginning orchestra students’ tests were as follows:

- The D major scale one octave with arpeggio pizzicato, memorized
- Essential Elements 2000 book 1 exercises # 9, 19, 22, and 34
- Winning Rhythms charts 1, 2, 3, and 4 (students were required to count a randomly selected line from each chart)
- Complete 3 out of 18 “generals.”

Requirements for intermediate orchestra students’ tests were as follows:

- the D and G Major scales two octaves (where appropriate for their instrument) with arpeggio, memorized
- Essential Elements 2000 book 2 exercises # 36 and 47 and Essential Technique 2000 book 3 exercises 21 and 22 as one exercise and 23 and 24 as exercise
- Winning Rhythms charts 10, 11, 12, and 14 (students were required to count a randomly selected line from each chart)
- Complete 3 out of 18 “generals.”

Requirements for advanced orchestra students’ test were as follows:

- The D, G and C Major scales two octaves (where appropriate for their instrument) with arpeggio, memorized

- Essential Technique 2000 book 3 exercises 21 and 22 as one exercise, # 35, and # 47 and 48 as one exercise
- Winning Rhythms charts 14, 15, 16, and 17 (students were required to count a randomly selected line from each chart)
- Complete 3 out of 18 “generals.”

Data Collection and Analysis

Data were collected through a pre- and post-test procedure and a concluding survey with which the researcher gathered background information regarding students' musical experience and their experiences and feelings concerning their assessment procedure.

Pre- and Post-Test

The pre- and post-test consisted of each student recording two of their required materials, a “prepared piece” and a scale, and also a sight-reading exercise. The beginning students' required materials were exercise # 34 and the memorized D Major scale with arpeggio (pizzicato). The intermediate and advanced students' required materials were exercise # 21 and 22 as a continuous line and the memorized D Major scale two octaves with arpeggio (bowed). For the pre-test, students were only told that they were to play a prepared piece, a scale, and a sight-reading exercise. The students were not informed what those items would actually consist of until they entered the recording area. Once the students recorded, they were informed that the selections constituting the pre-test would make up the post-test and the only element that would change would be the sight-reading exercise. The pre-test occurred a few weeks into the 9-week grading period to give all students the opportunity to begin work on all exercises required of them for their grading procedure. The post-test occurred after the end of the

grading period, when all grades had been finalized. Students again recorded the prepared piece and scale mentioned previously and a slightly different sight-reading than before. Recordings were made in the researcher's office using a laptop, an external microphone, and the computer program Audacity. Results of the pre- and post-test were analyzed by the researcher using an instrument based on the "Woodwind/Brass Solo" evaluation form (Saunders & Holahan, 1997) (Appendix A). This form, while used in almost its complete state, was modified to work with string performers rather than wind performers. Elements such as breath control and articulation were replaced with bowing and bow control. Other elements such as embouchure formation and observable posture elements were eliminated from scoring.

Survey

The survey was constructed by the researcher using the on-line survey creator Survey Monkey (Appendix B). The information collected was used to gain background information about the students' education in music. The information collected in the survey included their time spent in music class during school, the number of months they took private lessons on their orchestra instrument and/or piano, the average number of minutes per week they spent practicing their instrument during the grading period, the number of months the student had been playing an orchestra instrument, and their thoughts and opinions on their experience during the grading period as it related to their assigned assessment procedure. The survey was administered during each students' 46-minute class period in the school's computer lab. The students were given written instructions on how to access the Survey Monkey survey. Students who needed help raised their hands and were helped by the researcher. Results of the survey yielded both quantitative and qualitative data.

Other data collected included the assigned assessment procedure (pass-offs or contract), their grade level, their age in months, their instrument (violin, viola, cello, or bass), and their ensemble level (beginning, intermediate, advanced).

CHAPTER 4 RESULTS

Pre- and Post-Test Results

Analysis of Variance for pre- and post-test total score as function of the assessment type were conducted. The pre-test as a function of assessment method results indicated that minutes of music instruction had a high significance ($p = .005$) along with months of playing on the instrument ($p = .03$) in predicting the student's score. This test also indicated that assessment type was not found to be significant ($p = .70$). The post-test as a function of assessment type yielded slightly different results indicating that assessment type had more significance ($p = .04$); months of playing an orchestra instrument was still significant ($p = .04$); and minutes of music instruction was no longer significant ($p = .80$). Observing the effects of the assessment type and the ensemble yielded a statistically interesting result. In an analysis of variance of the pre-test total scores using two independent variables (ensemble and assessment type) yielded the result that minutes of music instruction in school was significant in the score the students received ($p = .01$). Analysis of variance of the post-test total scores with the same two independent variables yielded the result that ensemble type, while not as statistically significant, was more significant ($p = .22$) than minutes of music instruction ($p = .97$) which was no longer significant.

Analysis of Variance using assessment type combined with ensemble revealed interesting statistics (Table 1). Data collected concerning the post-test total score as a function of assessment type were not statistically significant ($p = .29$). The post-test total score as a function of the ensemble in which the students were enrolled was significant

($p = .02$). When looking at the post-test total score as a function of both assessment type and ensemble together there was also a statistically significant result ($p = .04$).

Table 1 *Analysis of Variance for Post-Test Total Scores as a Function of Assessment Type and Ensemble*

Source	df	F	p
Assessment Type	1	1.14	.29
Ensemble	2	4.22	.02*
Assessment Type * Ensemble	2	3.29	.04*
Error	59		
Total	64		

Note: * $p < .05$

The mean post-test total score in beginning orchestra was 73.96. When observing the beginner's post-test total scores delineated by assessment type, it was found that the students who used the contract had a mean score of 81.63, while those on the pass-offs received a mean score of 64.88. For the intermediate orchestra as a whole, the mean score for the post-test total score was 77.54. Students on the contract had a mean score of 78.21 and students on the pass-offs earned a mean score of 76.60. In the advanced orchestra, the mean post-test total score as a group was 85.78. The students who were using the contract earned a mean score of 83.21, while those on pass-offs earned a mean score of 88.15. Table 2 shows the post-hoc comparison of the post-test total scores of all assessment types as a function of the ensemble in which the student is enrolled.

Table 2 *Post-Hoc Comparison of Post-Test Total Scores of all Assessment Types as a Function of Ensemble*

Assessment Type	Ensemble	Difference of Means	<i>p</i>
Pass-Offs			
	Beginning	-16.75	.07
	Intermediate	-1.61	1.00
	Advanced	4.95	.96

Note: All comparison types are based on post-test total score for that ensemble's contract.

Observing the effects of assessment type on the average minutes of practice per week also yielded some interesting results. The mean number of minutes per week for students on the contract was 88.5 minutes while those on the pass-off assessment practiced a mean of 149.5 minutes, a 51.3% difference. Table 3 shows data indicating the significance of the assessment type and ensemble on average practice time in minutes. Breaking it down further and analyzing those assessment type effects pertaining to each ensemble member's practice time yields much the same result in that the pass-off students practiced longer: Beginning students on contract = 69.5 minutes vs. pass-offs = 87.7 minutes, a difference of 23.3%; Intermediate students on contract = 88.3 minutes vs. pass-offs = 116.0 minutes, a difference of 27.1%; Advanced students on contract = 112.5 minutes vs. pass-offs = 224.2 minutes, a difference of 66.3%. Table 4 shows the average amount of practice time in minutes as a function of assessment type and ensemble. There is a significance indicated with the assessment type used only in the symphonic orchestra as to how much average time per week the students spent practicing.

Table 3 *Analysis of Variance for Average Minutes of Practice as a Function of Assessment Type and Ensemble*

Source	df	F	<i>p</i>
Assessment Type	1	6.93	.01*
Ensemble	2	9.87	.00*
Assessment Type and Ensemble	2	2.85	.07
Error	59		
Total	64		

Note: **p* < .05

Table 4 *Post-Hoc Comparison of Average Minutes of Practice Time per Week as a Function of All Assessment Types and Ensemble*

Assessment Type	Ensemble	Difference of Means	<i>p</i>
Pass-Offs			
	Beginning	18.23	.98
	Intermediate	27.71	.99
	Advanced	111.73	.01*

Note: All comparison types are based on student reported average practice time per week for that ensemble's contract participants.

**p* < .05

Survey Results

Much of the survey was used to collect information to assist with the pre- and post-test results. Information was also collected regarding students' feelings and thoughts about their assessment procedure. All 65 students participating in the research completed the survey information that was necessary for analyzing the pre- and post-test result data. That information included how many months they had been taking private lessons on their orchestra instrument, how many months they had been taking

piano lessons, on average how many minutes per week they practiced, and how many minutes they had a music class each day. Sixty-one of the 65 students completed the remainder of the survey, which consisted of questions concerning their thoughts and feelings about their assessment procedure. Some students skipped various questions for reasons unknown to the researcher.

Contract

Table 5 shows the quantitative results gained through the survey as answered by the students using the contract assessment procedure. Questions are listed with the responses the students had to choose from. The first two questions allowed multiple answers while the last five only allowed one possible answer.

Table 5 Quantitative Survey Results for Contract Students (n = 32)

What was your FIRST feeling(s) about the testing method for which you were chosen? Mark all answers that apply.	Responses
Happy	72.2% (21)
Sad	0.0% (0)
Encouraged	41.4% (12)
Discouraged	0.0% (0)
Did not care either way	34.5% (10)
Other	31.0% (9)
Skipped question	(3)
How did you feel after you took your FIRST test using your testing method? Mark all answers that apply.	
Happy	59.4% (19)
Sad	0.0% (0)
Shocked	9.4% (3)
Encouraged	37.5% (12)
Discouraged	0.0% (0)
Did not care either way	31.3% (10)
Skipped question	(0)
After you took a test, how did you feel?	
Encouraged to continue	96.6% (28)
Discouraged to continue	3.4% (1)
Skipped the question	(3)
My testing method made me practice more	
I agree	93.8% (30)
I disagree	6.3% (2)
Skipped the question	(0)
My testing method made me WANT to practice	
I agree	75.0% (24)
I disagree	25.0% (8)
Skipped the question	(0)
My testing method made me NOT want to practice	
I agree	6.3% (2)
I disagree	93.8% (30)
Skipped the question	(0)
My testing method helped me become a better player on my orchestra instrument	
I agree	83.9% (26)
I disagree	16.1% (5)
Skipped the question	(1)

Analyzing the qualitative data collected in the survey concerning the contract revealed themes. Data in Table 6 consists of patterns found in the student written responses to the following questions about their assessment procedure: What were three things that you liked about the way you were tested? What were three things that you did not like about the way you were tested? In a few words, write any final thoughts, feelings, and/or experiences about your testing experience.

Table 6 Qualitative Survey Results for Contract Students (n = 32)

Theme	Data
"Like about the Contract"	Could see what was done wrong and how to fix it. Improve grade by trying again. Order of what you completed did not matter. Get a grade no matter. Test when you wanted to.
"Dislike about the Contract"	Testing in front of the class Inability to make a perfect score.
"Practice Attitude"	None.
"Final thoughts"	Helped make me a better player. Could always do it again. Could always get a higher grade.

Pass-Offs

Data in Table 7 are the quantitative results gained through the survey as answered by the pass-off students. Questions are listed with the responses the students had to choose from. The first two questions allowed multiple answers while the last five only allowed one possible answer.

Table 7 Quantitative Survey Results for Pass-Off Students (n = 28)

What was your FIRST feeling(s) about the testing method for which you were chosen? Mark all answers that apply.	Responses
Happy	27.3% (6)
Sad	13.6% (3)
Encouraged	31.8% (7)
Discouraged	18.2% (4)
Did not care either way	31.8% (7)
Other	50.0% (11)
Skipped question	(6)
How did you feel after you took your FIRST test using your testing method? Mark all answers that apply.	
Happy	48.1% (13)
Sad	18.5% (5)
Shocked	40.7% (11)
Encouraged	29.6% (8)
Discouraged	25.9% (7)
Did not care either way	3.7% (1)
Skipped question	(1)
After you took a test, how did you feel?	
Encouraged to continue	85.2% (23)
Discouraged to continue	22.2% (6)
Skipped the question	(1)
My testing method made me practice more	
I agree	92.6% (25)
I disagree	7.4% (2)
Skipped the question	(1)
My testing method made me WANT to practice	
I agree	77.8% (21)
I disagree	22.2% (6)
Skipped the question	(1)
My testing method made me NOT want to practice	
I agree	22.2% (6)
I disagree	77.8% (21)
Skipped the question	(1)
My testing method helped me become a better player on my orchestra instrument	
I agree	88.9% (24)
I disagree	11.1% (3)
Skipped the question	(1)

Analyzing the qualitative data collected in the survey concerning pass-offs also revealed themes. Data in Table 8 consists of patterns found in the students' written responses to the following questions: What were three things that you liked about the way you were tested? What were three things that you did not like about the way you were tested? In a few words, write any final thoughts, feelings, and/or experiences about your testing experience.

Table 8 Qualitative Survey Results for Pass-Off Students (n = 28)

Theme	Data
"Like about pass-offs"	It was quick. You did not really have to worry about your grade Made me want to practice more so I could pass-off the first time. Get a "perfect" score. It was fun Improve your grade by trying again. Test when you wanted to.
"Dislike about pass-offs"	Keep doing it until got it right for a good grade. It was hard to pass off- Required Perfection. More pressure (stress) No passing = Zero Order of grades. One mistake = Fail Testing in front of class Took a longer time
"Practice Attitude"	Encouraged to practice
"Final thoughts"	It was too hard. Made me practice more.

CHAPTER 5 DISCUSSION

Introduction

This study began with an invitation to the researcher's 140 middle school orchestra students to participate. Of those 140 students, 75 students fully completed the consent and assent forms appropriately and began the study. Over the course of the 9-week grading period there was a 10-student reduction due to various reasons: extended absences due to the flu, students moving away, and general absences that caused those students not to complete all parts of the pre- and post-test treatments or the survey. Therefore, the data collected on those 10 students were excluded from the analysis.

Using their assessment method, all students were assessed during the school day three times during the 9-week grading period. For grades the students did not have completed or wanted to score higher on after those days, the students were made responsible for testing before or after school with the researcher. Early on, the researcher noticed that the beginners, who had no prior experience with either form of grading, took to the pass-offs quickly. After the first testing day, many of the beginners understood what the expectation was for something to be "passed-off." After the first testing experience, most beginners passed-off on their first try. For the students who had experience with the contract testing procedure in previous years, it took them longer to understand what was expected of them to get "passed-off." Many of them would attempt to pass-off a requirement up to five times before actually achieving their goal. The researcher observed behavioral cues as to what the students were feeling in their pass-off experience. Anger and frustration was apparent. Many times the

researcher feared those students using the pass-off assessment would quit the class because of the high expectation and pressure to get a good grade (pressure applied by the students and their parents/guardians), but reassured the students that this was only a research project and that they would be taken care of at its conclusion. In the end, and without informing the students so as not to effect their motivation to achieve their chosen final grade, the researcher added some points to their final grade to help all students who participated in the research project so that their participation in the research was not to effect their grade in the course.

Achievement

What are the effects on secondary instrumental music students' achievement using a rubric-based assessment tool versus a "pass-off" based assessment tool? Statistically speaking there is no significant difference in the achievement of the students regarding which assessment tool they used. However, when observing the post-test total scores as they compare with what ensemble the students are involved in, we see a slightly different result. In Table 1 the data indicates that what ensemble a student is in has a statistically significant effect on their post-test total score ($p = .02$). The data also indicates statistical significance in the post-test total score when assessment type and ensemble co-vary. This researcher observed that the data collected on the students in the beginning and intermediate orchestra classes on the contract seemed to score higher on the post-test than those on pass-offs. Conversely, the students in the advanced class who were participating on the pass-offs seemed to score higher on the post-test than those on the contract. It is the researcher's opinion that the reason for this difference between the students in the two ensembles could be a combination of things. One, students in the advanced class are placed there for a

particular reason. To be placed in that class the student had to audition and perform at a higher level. This fact in itself would indicate a high level of personal achievement on the student's part. Also, this would indicate that the student has a high motivation to achieve, and possibly a certain "competitive spirit." The pass-off sheet would seem to feed into these traits: high motivation, desire for a high level of personal achievement, and the competitive spirit. For students to "pass-off," they must be motivated to try again when they experience failure, and there is a competitive nature when they are "passing-off" to see who can pass-off first. This researcher observed that many of his most advanced players enjoyed the pass-off procedure not just because it was something new, but because it was "challenging" and "fun." He also noted that in all classes where the student was not as serious about performing, but rather took the class as something fun to do or was a beginner and just introduced to playing the instrument, pass-offs were a serious issue and very uninspiring.

It is essential to note the findings in Table 2; beginners using the contract assessment type received a higher total score on the post-test. This finding, while not statistically significant ($p = .07$), regarding the beginning orchestra students on the pass-offs scored lower on the post-test total score it is important to note that there was a -16.75 difference of means between the two scores. This difference has a practical importance for educators in that we want the very best educational assessment tools to be used. Here it does seem that the contract assessment works better than the pass-off assessment method. In the beginning and intermediate classes, the results indicate that a rubric-based contract assessment method is beneficial. Students seemed to perform better when given the opportunity to reflect and learn through the small incremental

achievements gained through the researcher's contract assessment process. Students were given a score each time they performed, based on eight graded areas of their performance. They then were able to reflect on their performance by referring to the grading rubric. They could make adjustments to their performance and then take their test again to gain a higher grade. This constant cycle of grading, reflection, guided practice, and grading again lends itself well to the younger, less-experienced students who need more guidance and care.

Motivation

Is a student's motivation to practice different based on the assessment tool used? Data gained through the survey and researcher observation was fascinating regarding motivation to practice. Considering all cases observed, students who were assigned the pass-off procedure practiced on average twice as much as those using the contract. This researcher believes that the reason for this occurrence is the extrinsic motivation caused by the pressure of making a good grade in the class. They practiced, as mentioned by one student, to "make the grade." This pressure was placed on them most likely by their parents/guardians and in turn themselves. Perhaps students who were assigned the contract method had more goal-oriented practice that allowed them to get more done in a shorter amount of time. It is the quality of practice versus the quantity of practice. Students practicing with the contract can use the rubric to reflect on concepts on which they need to work. For some of the more advanced students, it seems to this researcher, participating in the pass-off assessment procedure was truly a thrill, a game, and in fact intrinsic in nature. Many times, students who fall into this latter group have crossed over in their musical experience from extrinsically motivating factors to the sheer enjoyment of the subject and performing.

As far as motivation to practice is concerned, as music teachers we walk a fine line. We must know our students, their lives, and their personalities. We must tailor our curriculum to their individual needs. Most music students are motivated to make good grades in our classes. Some are fine with making grades that are below an “A,” while others have to have “straight As” and will not rest until they achieve their goal. On a pass-off system, it is easy for the teacher to set the expectation for something to be passed-off high and then students get frustrated and quit because they have no success. Then, over time, it is also easy for teachers to fall into the trap of lowering their expectations to allow the students to feel success. It is this researcher’s belief that using a system such as a rubric-based contract assessment, for the average student, is more appropriate. The data in Table 8 shows the thoughts and feelings of students on the pass-off system. They reported on feeling more stressed about performing. The students also thought that it was hard compared to the contract system because one mistake meant a zero for a grade. With the rubric-based assessment, you can motivate students to make a numerical grade no matter how they perform. If students want to make a higher grade, or want to increase their score then, they have that option. For other students who are fine being average, they will continue to play for any kind of score they receive the first time. The difference between pass-offs and contracts here is that all students will get some sort of grade on a contract rather than not being able to play under pressure and just failing music class. Our goal as music educators is to teach a life-long appreciation for our art and not push students away because they do not perform something perfectly and then teach them to hate music.

Conclusion

It is not enough for teachers to take the route of pass-offs because it has the potential to create outstanding music program: music programs with students who can perform something they have been conditioned to play perfectly. All music teachers' standards of performance and backgrounds are different. What qualifies as quality to one educator may not be quality to another. Ultimately, in music, we are dealing with a person's opinion of a performance rather than facts. Facts, on the other hand, cannot be disputed. "You did not use the correct bowing." "You did not play with the correct rhythm." These are concrete concepts that no one can dispute. Assessment that is based in a rubric will be respected by other subject areas, and be understood and gain the support of students, parents and administrators. With a tailored curriculum that is rubric-based, students can learn many components of the performance. They learn to properly develop all parts of their craft and technique, and through this development, over an extended period of time, we as music educators will foster a life-long love for music and perhaps continue the student's participation in and support of the arts as an adult.

Teaching is an evolutionary process. Much of my career as a music teacher can be described as such a process. My philosophies on assessment and curriculum have changed dramatically since I began teaching ten years ago. What started out as teaching to get through the day, teaching to the performance, and teaching to make high scores at festivals and competitions with my groups has changed. It has developed into teaching the child, teaching with an end goal in mind, and teaching with a philosophical belief that in the end, music must be taught to enrich the child's life, strengthen creativity and broaden appreciation of music. The assessment of students

should be based on the concepts and skills you feel are essential for them to learn. Teachers should use their state's standards as a guide in developing of such assessments. This will encourage and develop life-long learning skills in each student, not just skills to "pass the test." Through this research, I have affirmed my belief in using rubrics in assessment. I also have come to believe that when students are trained to use a rubric-based assessment procedure, they will conceptualize and organize their practice time with more efficient learning. The rubrics can be guides in their practice that are essential and will instill future good-practice habits and routines.

APPENDIX A PRE- AND POST-TEST SCORING SHEET

STRING INSTRUMENT EVALUATION FORM PREPARED PIECE EVALUATION

TONE: The student's tone:
(Check ONE only)

- 10 _____ is of a characteristic tone quality in most ranges, but distorts occasionally in some passages.
- 8 _____ is of a characteristic tone quality in most ranges, but distorts occasionally in some passages.
- 6 _____ exhibits some flaws in production (i.e. a slightly thin or unfocused sound, somewhat forced, bow not always correctly used).
- 4 _____ has several major flaws in basic production (i.e. consistently thin/unfocused sound, forced, bow not used correctly).
- 2 _____ is not a tone quality characteristic of the instrument.

MELODIC ACCURACY: The student performs:

- 10 _____ all pitches/notes accurately.
- 8 _____ most pitches/notes accurately.
- 6 _____ many pitches/notes accurately.
- 4 _____ numerous inaccurate pitches/notes.
- 2 _____ inaccurate pitches/note throughout the music (i.e. missing key signatures, accidentals, etc.)

INTONATION: The student's intonation:

- 10 _____ is accurate throughout, in all ranges and registers.
- 8 _____ is accurate, but student fails to adjust on isolated pitches, yet demonstrates minimal intonation difficulties.
- 6 _____ is mostly accurate, but includes out of tune notes. The student does not adjust problem pitches to an acceptable standard of intonation.
- 4 _____ exhibits a basic sense of intonation, yet has significant problems, student makes no apparent attempt at adjustment of problem pitches.
- 2 _____ is not accurate. Student's performance is continuously out of tune.

RHYTHMIC ACCURACY: The student performs:

- 10 _____ accurate rhythms throughout.
- 8 _____ nearly accurate rhythms, but lacks precise interpretation of some rhythm patterns.
- 6 _____ many rhythmic patterns accurately, but some lack precision (approximation of rhythm patterns used).
- 4 _____ many rhythmic patterns incorrectly or inconsistently.
- 2 _____ most rhythmic patterns incorrectly.

TEMPO: The student's tempo:

- 10 _____ is accurate and consistent with the printed tempo markings.
- 8 _____ approaches the printed tempo markings, yet the performed tempo does not detract significantly from the performance.
- 6 _____ is different from the printed tempo marking(s), resulting in inappropriate tempo(s) for the selection, yet remains consistent.
- 4 _____ is inconsistent, (i.e. rushing, dragging, inaccurate tempo changes).
- 2 _____ is not accurate or consistent.

INTERPRETATION: The student demonstrates:

- 10 _____ the highest level of musicality including well-shaped phrases and dynamics.
- 8 _____ a high level of musicality, but has some phrases or dynamic that are not consistent with the overall level of expression.
- 6 _____ a moderate level of musicality and musical understanding.
- 4 _____ only a limited amount of musicality and music understanding.
- 2 _____ a lack of musical understanding.

TECHNIQUE/ARTICULATION: The student demonstrates:
(Check ALL that APPLY—worth 2 points each)

- _____ appropriate and accurate bowing.
- _____ appropriate slurs as marked.
- _____ appropriate accents as marked.
- _____ appropriate ornamentation as marked.
- _____ appropriate length of notes as marked (i.e. legato, staccato).

SCALE EVALUATION

NOTE ACCURACY: The student performs:
(Check ONE only)

- 2.5 _____ all pitches/notes accurately.
2.0 _____ most pitches/notes accurately.
1.5 _____ many pitches/notes accurately.
1.0 _____ numerous inaccurate notes/pitches
0.5 _____ a large number of inaccurate pitches/notes throughout the scale.

TECHNIQUE: The student performs:
(Check ALL that APPLY — 1/2 point each)

- _____ with consistent, even tempo.
_____ at required tempo.
_____ with appropriate rhythmic pattern.
_____ with appropriate articulation as required.
_____ evenly, both ascending and descending.

MUSICIANSHIP: The student demonstrates:
(Check ALL that APPLY — 1/2 point each)

- _____ accurate articulation.
_____ adequate bow control/use.
_____ a natural rise and fall of dynamics.

SIGHT READING EVALUATION

TONE: The student's tone:
(Check ONE only)

- 5 _____ is of a characteristic tone quality in most ranges, but distorts occasionally in some passages.
4 _____ is of a characteristic tone quality in most ranges, but distorts occasionally in some passages.
3 _____ exhibits some flaws in production (i.e. a slightly thin or unfocused sound, somewhat forced, bow not always correctly used).
2 _____ has several major flaws in basic production (i.e. consistently thin/unfocused sound, forced, bow not used correctly).
1 _____ is not a tone quality characteristic of the instrument.

NOTE ACCURACY: The student performs:

- 5 _____ all pitches/notes accurately.
4 _____ most pitches/notes accurately.
3 _____ many pitches/notes accurately.
2 _____ numerous inaccurate pitches/notes.
1 _____ inaccurate pitches/notes throughout the music (i.e. missing key signatures, accidentals, etc.)

RHYTHMIC ACCURACY: The student's rhythm:

- 5 _____ accurate rhythms throughout.
4 _____ nearly accurate rhythms, but lacks precise interpretation of some rhythm patterns.
3 _____ Many rhythmic patterns accurately, but some lack precision (approximation of rhythm patterns used).
2 _____ many rhythmic patterns incorrectly or inconsistently.
1 _____ most rhythmic patterns incorrectly.

INTERPRETATION: The student demonstrates:

- 5 _____ the highest level of musicality including well-shaped phrases and dynamics.
4 _____ a high level of musicality, but has some phrases or dynamics that are not consistent with the overall level of expression.
3 _____ a moderate level of musicality and musical understanding.
2 _____ only a limited amount of musicality and music understanding.
1 _____ a lack of musical understanding.

TECHNIQUE/ARTICULATION: The student demonstrates:
(Check ALL that APPLY — worth 1 point each)

- _____ appropriate and accurate bowing.
_____ slurs appropriately as marked.
_____ appropriate length of notes as marked (i.e. legato, staccato).

APPENDIX B SURVEY QUESTIONS

Background: The following questions will gather background information about you, your music knowledge, and music education. Please take your time and answer every question honestly and to the best of your ability. If you have any questions about a question, please ask Mr. Olsen.

- Please type your name: Last, First
- How many total months have you played your orchestra instrument? Please include any elementary orchestra time even if you switched instruments when you came to middle school.
- How many months have you taken private lessons on your orchestra instrument? Please state your answer to the closet half month: Ex. 3 months or 3.5 months (three months or three and a half months). Remember there are 12 months in a year. Zero CAN be an answer.
- How many months have you taken piano lessons? Please state your answer to the closet half month: Ex. 3 months or 3.5 months (three months or three and a half months). Remember there are 12 months in a year. Zero CAN be an answer.
- On average, how many MINUTES per week do you practice your orchestra instrument?
- How many minutes in the school day do you have music class?
 - 46 minutes (one class period of music)
 - 92 minutes (two class periods of music)
 - 138 minutes (three class periods of music)

Questions about the testing procedure: The following questions deal with the process that you went through during the testing procedure. Please take your time and answer each question honestly and to the best of your ability. If you have any questions about a question, please ask Mr. Olsen.

- Which testing method were you selected for?

- What was your FIRST feeling(s) about the testing method for which you were chosen? Mark all answers that apply.
 - Happy
 - Sad
 - Encouraged
 - Discouraged
 - Did not care either way
 - Other (please specify): A blank text box was given for their own responses

- How did you feel after you took your FIRST test using your testing method? Mark all answers that apply.
 - Happy
 - Sad
 - Shocked
 - Encouraged
 - Discouraged
 - Did not care either way

- In a few short statements, answer the question that applies to your test: Blank text box for their own response.
 - Pass-offs: How did it make you feel when you “passed-off?”
 - Grading contract: How did it make you feel when you received your grade or your test?

- What were three things that you liked about the way you were tested? Please number your answers. A blank text box was given for their own responses.

- What were three things that you did not like about the way you were tested? Please number your answers. A blank text box was given for their own responses.

- After you took a test, how did you feel?
 - Encouraged to continue
 - Discouraged to continue

- My testing method made me practice more.
 - I agree
 - I disagree
- My testing method made me WANT to practice.
 - I agree
 - I disagree
- My testing method made me NOT want to practice.
 - I agree
 - I disagree
- My testing method helped me become a better player on my orchestra instrument.
 - I agree
 - I disagree
- In a few words, write any final thoughts, feelings, and/or experiences about your testing experience. A blank text box was given for their own responses.

Grading Rubric			
Poor	Fair	Good	Excellent
2	3	4	5
TONE			
Plays with an undeveloped sound for the instrument	Plays with a developing sound for the instrument	Plays with a developed sound for the instrument	Plays with an advanced sound for the instrument
RHYTHM			
Plays few to none of the rhythms accurately; Pulse is rarely steady, if at all	Plays some rhythms accurately; Pulse is steady some of the time	Plays most rhythms accurately; Pulse is steady most of the time	Plays all rhythms accurately; Pulse is steady entire time
NOTE RECOGNITION			
Does not know correct fingerings; Does not play any notes in tune; Does not know note names	Plays with correct fingerings some of the time; Some notes are in tune; Names some notes correctly	Plays with correct fingerings most of the time; Most notes are in tune; Names most notes correctly	Plays with correct fingerings all of the time; All notes are in tune; Names all notes correctly
MUSICIANSHIP			
Does not follow any of the expression marks in music	Follows some of the expression marks in music	Follows most of the expression marks in music	Follows all expression marks in music
RIGHT HAND: Thumb * Pinky * Depth of hold * Relaxation			
Thumb and fingers are not placed correctly; Weight is on pinky not index; wrist and hand are tense	Thumb and fingers are at times placed correctly; Weight is at times on index not pinky; wrist and hand are at times relaxed	Thumb and fingers are often placed correctly; Weight is often on index not pinky; wrist and hand are often relaxed	Thumb and fingers are always placed correctly; Weight is on index not pinky; wrist and hand are relaxed
LEFT HAND: Fingers curved * Thumb placement * Arm/elbow angle * Wrist			
Finger curve, thumb placement, arm/elbow, and wrist are rarely, if at all, correct	Finger curve, thumb placement, arm/elbow, and wrist are correct some of the time	Finger curve, thumb placement, arm/elbow, and wrist are correct most of the time	Fingers are curved, thumb placement, arm/elbow, and wrist are correct all of the time
BOWING: Direction * Placement * Weight * Speed			
Direction, placement, weight, speed, and right hand posture are rarely, if at all, correct.	Direction, placement, weight, speed, and right hand posture are correct some of the time.	Direction, placement, weight, speed and right hand posture are correct most of the time.	Direction, placement, weight, speed and right hand posture are correct all of the time.
POSTURE: Sit/stand properly * Instrument carriage* Body			
Does not play with correct posture; Body is always tense	Plays with correct posture some of the time; Body tends to be tense	Plays with correct posture most of the time; Body is relaxed most of the time	Plays with correct posture all of the time; Body is relaxed

APPENDIX D EXAMPLE PASS-OFF SHEET

Due: October 22nd 2009

Chain of Lakes Middle School Orchestra Pass Offs

Name: _____

Period: _____

Beginning Orchestra

The following criteria will be used to determine your grade for each grading period of the 2009-2010 school year. It is understood that your grade will reflect a certain amount of personal initiative. As each option in a category is completed, you must have it initialed by Mr. Olsen. Each **general** option may be repeated each grading period, however, you may receive only one credit per option each grading period. **This completed pass off sheet will be accepted any time during the course of the nine weeks to the date that it is due. Each day after this deadline, students will receive one letter grade lower on their pass off sheet.** In case of absence, your pass off sheet will be accepted on your **FIRST** day back. *It is your responsibility to hand in this pass off sheet.* **NO EXCEPTIONS!** You will receive only one pass off sheet per 9-weeks. You can print another contract at www.chainoflakesorchestra.org.

This grade contract, when signed by Mr. Olsen, will authorize the completion of your pass off obligation. **ALL** sections must be completed.

Student Name (PRINTED)

Student Signature

GRADING PROCEDURES

All students are expected to have: **The 5 mandatory expectations:**

1. Regular attendance.
2. Positive attitude and discipline in the orchestra.
3. Normal progress in the ensemble.
4. Attendance at all performances including Performance Assessments and Festivals.
5. All items turned in by specified deadlines.

PASS OFFS MUST BE COMPLETED IN GRADE ORDER

GRADE C	GRADE B	GRADE A
<ol style="list-style-type: none"> 1. _____ Complete the 5 mandatory expectations. 2. _____ Essential Elements #9 3. _____ Winning Rhythms 1 4. _____ Winning Rhythms 2 5. _____ Winning Rhythms 3 6. _____ Winning Rhythms 4 7. _____ 1 General 	<ol style="list-style-type: none"> 1. _____ Complete GRADE C 2. _____ Essential Elements #19 3. _____ Essential Elements #22 4. _____ 1 General 	<ol style="list-style-type: none"> 1. _____ Complete GRADE B 2. _____ Essential Elements #34 3. _____ D Major Scale (memorized) 4. _____ 1 General

GENERALS

- | | |
|---|---|
| <ol style="list-style-type: none"> a) _____ Play your 7 major scales (2 8VA where possible for your instrument) for Mr. Olsen. b) _____ Complete selected reading and full page report (approved by Mr. Olsen). c) _____ Tune all notes using a tuner. Mark corrections on your intonation tendencies sheet. d) _____ Participate in a small ensemble group (attend that group's rehearsals) and perform with that group. (at least for the 9 weeks) e) _____ Assist in maintaining the orchestra room (3 hours minimum). f) _____ Play an ensemble at Solo & Ensemble or for class at other times. g) _____ Play a solo at Solo & Ensemble Festival or for class at other times. h) _____ Take private lessons (Private Teacher must sign this option and provide their name and phone number: _____). i) _____ Complete a listening journal. j) _____ Play in an extra musical activity (regular basis activities may only be used once a year. Ex. Youth Orchestra). | <ol style="list-style-type: none"> k) _____ Play harmonic minor scales (3 minimum). l) _____ Audition for/Participate in All-State or All-County m) _____ Accompany a student on piano at Solo & Ensemble Festival or for the class. n) _____ Compose an original piece or arrangement for solo instrument or ensemble (30 measures minimum). o) _____ Play, or have someone else play, for the class your 30 measure minimum composition. p) _____ Complete a Master Theory Packet q) _____ Take piano lessons (Private Teacher must sign this option and provide their name and phone number: _____). r) _____ Any other activity that may be justified as a significant contribution to your musical growth, or benefits the Music Department of Lincoln Middle School. For example: maintaining school owned instruments, attending and reviewing, in writing, a Director approved concert (program must be attached). Only one credit is allowed for this option per grading period. |
|---|---|

This pass off sheet (50% of your grade), your attitude points (25% of your grade), and practice record (25% of your grade) will determine your final grade for the 9 weeks grading period.

APPENDIX E
UF IRB PROTOCOL LETTER OF APPROVAL

UF Institutional Review Board
UNIVERSITY of FLORIDA

PO Box 112250
Gainesville, FL 32611-2250
352-392-0433 (Phone)
352-392-9234 (Fax)
irb2@ufl.edu

August 12, 2009

TO: David N. Olsen
2655 Sunny Bright Court
Winter Park, FL 32792

FROM: Ira S. Fischler, PhD; Chair *ISF*
University of Florida
Institutional Review Board 02

SUBJECT: Approval of Protocol #2009-U-0825

TITLE: The Effect of Two Different Assessment Tools on Secondary Instrumental Music Students' Achievement and Motivation

SPONSOR: None

I am pleased to advise you that the University of Florida Institutional Review Board has recommended approval of this protocol. Based on its review, the UFIRB determined that this research presents no more than minimal risk to participants. Your protocol was approved as an expedited study under category 7: *Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.* Given your protocol, it is essential that you obtain signed documentation of informed consent from the parent or legal guardian of each participant. When it is feasible, you should obtain signatures from both parents. Enclosed is the dated, IRB-approved informed consent to be used when recruiting participants for the research.

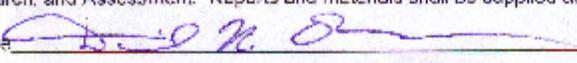
It is essential that the parents/guardians of your minor participants sign a copy of your approved informed consent that bears the IRB approval stamp and expiration date.

If you wish to make any changes to this protocol, *including the need to increase the number of participants authorized*, you must disclose your plans before you implement them so that the Board can assess their impact on your protocol. In addition, you must report to the Board any unexpected complications that affect your participants.

The approval of this study is valid through **August 11, 2010**. If you have not completed the study by this date, please telephone our office (392-0433), and we will discuss the renewal process with you. It is important that you keep your Department Chair informed about the status of this research protocol.

ISF:dl

**APPENDIX F
ORANGE COUNTY PUBLIC SCHOOLS' REQUEST FOR RESEARCH FORM**

Submit this form and a copy of your proposal to: Accountability, Research, and Assessment P.O. Box 271 Orlando, FL 32802-0271	Orange County Public Schools RESEARCH REQUEST FORM	Your research proposal should include: <ul style="list-style-type: none"> • Project Title • Purpose and Research Problem • Instruments • Procedures and Proposed Data Analysis 	
Requester's Name <u>David N. Olson</u>		Date <u>8/18/09</u>	
Address <u>2855 Sunny Bright Court, Winter Park, FL 32792</u>		Phone <u>352-281-2588</u>	
Institutional Affiliation <u>University of Florida</u>			
Project Director or Advisor <u>Timothy Brophy</u>		Phone <u>352-273-3193</u>	
Address <u>University of Florida School of Music, P.O. Box 117900, Gainesville, Florida, 32611-7900</u>			
Degree Sought (check one): <input type="checkbox"/> Associate <input type="checkbox"/> Doctorate <input type="checkbox"/> Bachelor's <input type="checkbox"/> No: Applicable <input checked="" type="checkbox"/> Master's <input type="checkbox"/> Specialist			
Project Title: <u>The Effect of Two Different Assessment Tools on Secondary Instrumental Music Students' Achievement and Motivation</u>			
ESTIMATED INVOLVEMENT			
PERSONNEL/CENTERS	NUMBER	AMOUNT OF TIME (DAYS, HOURS, ETC.)	SPECIFY/DESCRIBE GRADES, SCHOOLS, SPECIAL NEEDS, ETC.
Students	150	9 weeks	Grades 6, 7, & 8 (Orchestra)
Teachers	1	9 weeks	David N. Olson (me)
Administrators	0		
Schools/Centers	1	9 weeks	Chain of Lakes Middle School, Chris Demier Prin.
Others (specify)	0		
Specify possible benefits to students/school system: <u>Student's participating in this research will most likely achieve at a higher level because of the approaches being employed. The results could have a positive influence on assessment procedures developed by teachers.</u>			
ASSURANCE			
Using the proposed procedures and instrument, I hereby agree to conduct research in accordance with the policies of the Orange County Public Schools. Deviations from the approved procedures shall be cleared through the Senior Director of Accountability, Research, and Assessment. Reports and materials shall be supplied as specified.			
Requester's Signature <u></u>			RECEIVED AUG 21 2009
Approval Granted: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		Date: <u>8-21-09</u>	
Signature of the Senior Director for Accountability, Research, and Assessment <u></u>			

NOTE TO REQUESTER: When seeking approval at the school level, a copy of this form, signed by the Senior Director, Accountability, Research, and Assessment, should be shown to the school principal who has the option to refuse participation depending upon any school circumstance or condition. The original Research Request Form is preferable to a faxed document.

FORM ID #080103/23-14FY REV 6/07

APPENDIX G
PARENT CONSENT FORM

University of Florida
Department of Fine Arts
School of Music
PO Box 117800
Gainesville, FL 32611-7900

Dear Parent/Guardian,

I am currently a graduate student in the School of Music at the University of Florida, conducting research of Assessment Tools on Secondary Instrumental Music Students' Achievement and Motivation. This research is under the supervision of Timothy S. Brophy, PhD. The purpose of this study is to explore the effects of two contrasting assessment tools on secondary instrumental music students' achievement and motivation. The results of the study may help music teachers construct more meaningful forms of assessment that help increase students' achievement and inspire motivation for students to practice. These results may not directly help your child today, but may benefit students by producing higher achievement. With your permission, I would like to ask your child to volunteer for this research.

Half of the participating students will either utilize the grading contract that is standard to our orchestra curriculum at Chain of Lakes Middle School or use a procedure that is widely employed by other music teachers called "pass-offs." This research will take place during the first 9-week grading term. For the remaining three grading terms all students will return to our standard grading contract system. Students will be placed into one of these two study groups by random selection. Each student will participate in a pre and post achievement test to collect data that will be studied for significance. Students will also participate in a short questionnaire to help observe trends in motivation. All names of the students will be kept confidential, be replaced with a number, and only be known to me the researcher. Results will only be reported in the form of group data. While these procedures will determine grades in orchestra class it will be your student who earns the grade rather than the assessment tool and all students will be graded accurately and fairly. Non- participation in this study will not affect the children's grades or placement in any programs.

You and your child have the right to withdraw consent for your child's participation at any time without consequence. There are no known risks or immediate benefits to the participants. No compensation is offered for participation. Group results of this study will be available in January upon request. If you have any questions about this research protocol, please contact me at 407-909-5400 or my faculty supervisor, Dr. Brophy, at 352-273-3193. Questions or concerns about your child's rights as research participant may be directed to the IRB02 office, University of Florida, Box 112250, Gainesville, FL 32611, (352) 392-0433.

David N. Olsen

I have read the procedure described above. I voluntarily give my consent for my child, _____, to participate in David N. Olsen's study on the effects of assessment tools on achievement and motivation. I have received a copy of this description.

Parent / Guardian Date _____

2nd Parent / Witness Date _____

Approved by
* University of Florida
Institutional Review Board 02
Protocol # 2009-U-0825
For Use Through 08-11-2010

APPENDIX H STUDENT ASSENT FORM

Student Assent Form

Mr. Olsen is a graduate student at the University of Florida. He is studying different methods of assessing students in instrumental music. He will be working with several students at Chain of Lakes Middle School on this study, and you are invited to participate. If you decide to participate, you will be assessed in one of two ways: either through a grading contract (how students are normally graded at Chain of Lakes) or through pass-offs (another method commonly used to grade music students). We will spend 9 weeks on this project. There are no known risks to participants, and most students find both ways of being assessed equally fair. You do not have to be in this study if you don't want to and you can quit the study at any time, even after you have started. Other than Mr. Olsen and your parents, no one will know your assessment results. Whatever you decide, this will not affect your grades in class. Your parent/guardian said it would be OK for you to participate. Would you like to participate in this study?

Yes, I am willing to participate in this study.

No, I am not willing to participate in this study.

Student's Signature

Date

Approved by
University of Florida
Institutional Review Board 02
Protocol # 2009-U-0825
For Use Through 08-11-2010

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BIOGRAPHICAL SKETCH

A native of Marshfield, Maine, Mr. David N. Olsen received his Bachelor of Music Education degree from the University of Florida in 2000. He then obtained a position in Alachua County, Florida, as Director of Music at Lincoln Middle School, where he taught for seven years. Mr. Olsen's bands and orchestras have consistently received high honors at the district level and at other music festivals. Mr. Olsen served as Alachua County Middle School Honor Band Chairman, the District Liaison for Secondary Music in the Alachua County School System, and the School Board of Alachua County Representative for the Alachua County Youth Orchestra Executive Board. He is on the Board of Advisors for the National Adjudicators Middle School Festival. He also serves as a guest clinician for numerous ensembles. Professional memberships include Florida Bandmasters Association, Florida Music Educator's Association, Music Educator's National Conference, and the Florida Orchestra Association. Mr. Olsen currently teaches orchestra at Chain of Lakes Middle School in Orlando, Florida, for the Orange County Public School system, and he resides in Winter Park.