

THE IMPACT OF HIGH-STAKES TESTING ON CURRICULUM, FUNDING,
INSTRUCTIONAL TIME, AND STUDENT PARTICIPATION IN MUSIC PROGRAMS

By

CHRISTOPHER J. HEFFNER

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To my Wife

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Abstract of Dissertation Presented to the Graduate School
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By

Christopher J. Heffner

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Chair: Timothy S. Brophy
Cochair: David A. Waybright
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Since the enactment of No Child Left Behind (NCLB) (H. Res. 1, 2002), school administrators have felt the pressure of accountability. NCLB mandates that 100% of students reach the proficient level in reading and math on the state high-stakes test by 2013-2014. Almost all of the state tests that are used to measure school accountability do not have a section devoted to the fine arts. The lack of fine arts inclusion has caused schools to emphasize reading and math during the school day to the detriment of fine arts.

To determine the degree of that impact, an online survey was created examining:

- How has the music curriculum been impacted since the enactment of the No Child Left Behind Act of 2001?
- How has funding for music education been impacted since the enactment of the No Child Left Behind Act of 2001?
- How has instructional time been impacted in music education since the enactment of the No Child Left Behind Act of 2001?
- How have students been impacted in music education since the enactment of the No Child Left Behind Act of 2001?

The survey was sent to 2,011 district and state arts supervisors in the United States. The survey remained online for ten days. Two hundred fourteen supervisors participated in the study representing 14,293 music educators from 38 states.

Supervisors indicated that since 2001, high-stakes testing has negatively impacted the number and variety of music classes, funding for music programs, the amount of instructional time allotted for music programs, and the number of students participating in music classes.

CHAPTER 1 INTRODUCTION

Accountability

Education has entered an age of accountability. Schools, educators, and students are subjected to a barrage of tests from elementary age through graduation from high school. Kohn (2000) states that children in the United States are tested more thoroughly than in any other country in the world. Many educators wind up feeling that their main purpose in education is to raise test scores. As a result, the nation is witnessing a diminution of attention being given to any subject that is not covered on a high-stakes test (Popham, 2001).

On January 8, 2002, President George W. Bush signed the No Child Left Behind Act (NCLB) (H. Res. 1, 2002). This new law contains the most comprehensive changes to the Elementary and Secondary Education Act since it was enacted in 1965. NCLB (H. Res. 1, 2002) contains four basic education reform principles: stronger accountability for results, increased flexibility and local control, expanded options for parents, and an emphasis on teaching methods that have been proven to work. The main purpose of the act is to ensure that all children have a fair, equal, and significant opportunity to obtain a high-quality education and reach proficiency on challenging State academic achievement standards and state academic assessments. Scores from state testing are monitored and compared from year to year. The adequate yearly progress or AYP helps states keep track of educational progress so that their schools accomplish the objective of NCLB (H. Res. 1, 2002). AYP is determined when test scores are compared from one year to the next and progress toward objectives are achieved. One of the objectives is to have 100% of students at a minimum of a proficient level in reading and math by the 2013-2014 school year (Yell & Drasgow, 2005).

Critics of the act state that it “makes costly demands without providing the resources to meet them. Others point to its bureaucratic complexity; its unattainable main goal; its motivationally undesirable methods (threats, punishments, and pernicious comparisons); its overdependence on standardized tests; its demoralizing effects; and its corrupting influences on administrators, teachers, and students” (Noddings, 2005, p. 8).

What does this mean for music education? As a result of NCLB (H. Res. 1, 2002), many schools are placing an emphasis on the subjects that are being tested: reading-language areas, math and science. In a recent study of Virginia teachers researchers indicated that more than 80% had been influenced on what to teach as a result of standardized testing. The emphasis on tested material led to a decreased emphasis on non-tested curricular areas (Abrams, Pedulla, & Madaus, 2003). Researchers from another study from 2001 collected data from 4,200 teachers from across the nation. They indicated that 40% of teachers in high-stakes states reported that their school’s test results influenced their teaching on a daily basis. Teachers from the study also reported that more time was being spent on content covered in the high-stakes test with less time being spent on non-tested content including music classes. Both parents and teachers in the study supported the use of standards in schools. Eighty-four percent of teachers surveyed, however, stated that schools place too much emphasis on standardized test scores (Lewis, 2003).

With an emphasis on reading-language arts, math, and science Jennings and Rentner (2006) add that schools are spending more time on reading and math at the expense of subjects not tested. Many schools, in an attempt to raise test scores and meet achievement standards set by local and state boards of education, are decreasing the time allocated to subjects not tested as apart of the state assessments. These subjects include music education classes. It is the schools

hope that by allocating more time to English, math and science, the schools will perform better on standardized tests (Wilkins et al., 2003).

It is this attitude that is punishing music education out of the curriculum in public schools. Popham (2001) points out that there is a shift in curricular attention toward subjects that are featured on state tests. The pressure that is associated with school achievement causes educators to focus on content that will be tested, not on music education. “This exodus is seen in almost any setting where high-stakes tests dominate” (p. 52). The first content areas to be dropped are the music and art classes. Some educators believe that any time spent on non-tested subjects will cut into time that could be devoted to what is measured by the high-stakes test (Popham, 2001).

Because of the NCLB (H. Res. 1, 2002), schools that draw their students from a lower socio-economic area are spending large parts of their school days working through worksheets in an effort to boost standardized test scores while wealthier students are enjoying a varied curriculum with opportunities to engage in the arts (Noddings, 2005).

NCLB (R. Res. 1, 2002) has increased school accountability across the nation. The pressures of raising test scores are causing schools and teachers to emphasize content covered by the high-stakes test. In an effort to improve test scores in reading and math, music classes are losing instructional time in the school day.

Purpose of Study

In the quest to reach a 100% proficient level by 2013-2014, public schools are emphasizing subjects that are contained in the State’s high-stakes test. Researchers have shown that school accountability has an impact on the content schools emphasize. There is currently no study that has specifically targeted the impact of high stakes testing on music education. The purpose of

this study is to determine the impact of state testing, school accountability and the reading and math emphasis on music education.

Research Questions

- How has the music curriculum been impacted since the enactment of the No Child Left Behind Act of 2001?
- How has funding for music education been impacted since the enactment of the No Child Left Behind Act of 2001?
- How has instructional time been impacted in music education since the enactment of the No Child Left Behind Act of 2001?
- How have students been impacted in music education since the enactment of the No Child Left Behind Act of 2001?

Delimitations

This study is not concerned with:

- The impact of high-stakes testing on any disciplines other than music.
- The feelings and attitudes of teachers, administration, and students for high-stakes testing and school accountability.
- The impacts of block scheduling on music programs.
- The impacts of advanced placement curriculum on music programs.

List of Terms

The following are provided to clarify terms used within this study.

- High-Stakes Test - Any test that a state uses as a measure of the schools adequate yearly progress.
- Accountability - The State's responsibility to educate.
- Adequate Yearly Progress or AYP - A set of proficiency standards that progressively increase the percentage of students in a district that must meet the proficiency standard.
- No Child Left Behind Act (NCLB) - An education law passed in 2002. It mandates that all public school students will reach 100% student proficiency levels in reading and math by 2014.

Significance of Study

The pressures that are being felt by administration and educators to reach the 100% proficient level by 2014 are having an enormous effect on music education. Administrators and teachers are placing an emphasis on reading and math classes due to their inclusion on high-stakes tests. As a result, instructional time, funding, and student participation in music classes are diminishing. This study is designed to explore the degree of impact that high-stakes testing and school accountability are having on music curriculum, funding, instructional time, and student participation across the nation. The results of this study will be used to enlighten music educators to the level of influence that high-stakes tests have on current educational practices and help administrators and educators develop new ways to assess students that do not place an emphasis on one curricular area.

CHAPTER 2 LITERATURE REVIEW

The purpose of this study is to discover the impact of NCLB (H. Res. 1, 2002) on music curriculum, funding, instructional time, and student participation in music programs. Since this law was enacted school administrations have felt the pressures of accountability. The purpose of this chapter is to present a sampling of the literature that is pertinent to the study. The six sections in this study are: (a) philosophical rationales, (b) theoretical rationales, (c) impact of high-stakes testing on curriculum and instructional time, (d) impact of high stakes testing on music funding, (e) impact of high-stakes testing on music students, (f) the unintended consequences of high-stakes testing, and finally a summary outlining how the sections relate to the study.

Philosophical Rationales of the Importance of Music Education

From as early as 500 B.C., music has intrigued theorists and philosophers. Plato and Aristotle studied the nature of music, its place in the cosmos, its effects on individuals, and its place in society. They both advocated a system of education that incorporated gymnastics and music. To Plato and Aristotle, this combination was the only way to produce the “right” kind of citizen. In Plato’s *Republic*, he went so far to insist that the two components be balanced. Too much music and a man becomes effeminate or neurotic, while too much athletics makes a man uncivilized, violent, and ignorant. Aristotle added that music could be used for entertainment and intellectual enjoyment as well as education (Hanning, 2002).

Middle Ages Philosophers, Martianus Capella and Boethius gathered as much information from the collapse from the Roman Empire as possible to derive the seven liberal arts. Martianus’ *The Marriage of Mercury and Philology* listed the liberal arts as: grammar, dialectic, and rhetoric; then geometry, arithmetic, astronomy, and harmonics (or music). The first three

disciplines, verbal arts, were called the Trivium. The final four, titled by Boethius, was the Quadrivium (Burkholder, Grout, & Palisca, 2006).

Music has been shown to be a vital component of education from the beginnings of recorded history. In a contrary notion, Noddings (2005) states that many feel that schools are at their best when focusing on primary academic goals. Other institutions should be given the task of chasing the physical, moral, social, emotional, spiritual, and aesthetic aims that are associated with the whole child. Those who make these arguments have not considered the history of our Nations' education. The Massachusetts School Law of 1648 included the "grounds and principles of Religion" (Mark, 1996, p. 4) as a staple of fundamental educational practices. Thomas Jefferson's *Report of the Commissioners for the University of Virginia* outlined the fundamentals of education as: morals, understanding of duties to neighbors and country, knowledge of rights, and intelligence and faithfulness in social relations (Noddings, 2005). In 1918, the National Education Association listed seven aims of education. Those aims are: health, command of the fundamental processes, worthy home membership, vocation, citizenship, worthy use of leisure, and ethical character. Noddings (2005) states that there is one aim to add: happiness.

These aims can be met through the inclusion of music in education. In 1838, Lowell Mason set out to prove that music education had a place in the school day. To be considered, music must benefit students intellectually, morally, and physically. Contained in the Boston Musical Gazette was the School Committee report, which listed the effects, music was expected to produce:

In the language of an illustrious writer of the seventeenth century, Music is a thing that delighteth all ages and beseemeth all states, a thing as seasonable in grief as joy, as decent being added to actions of greatest solemnity, as being used when men sequester themselves from action. If such be the natural effects of Music, if it enliven prosperity or soothe

sorrow, if it quicken the pulses of social happiness, if it can fill the vacancy of an hour that would otherwise be listlessly or unprofitably spent, if it gild with a mild light the chequered scenes of daily existence, why then limit its benign and blessed influence? Let it, with healing on its wings, enter through ten thousand avenues the paternal dwelling. Let it mingle with religion, with labor, with the homebred amusements and innocent enjoyments of life. Let it no longer be regarded merely as the ornament of life. Let it no longer be regarded merely as the ornament of the rich. Still let it continue to adorn the abodes of wealth, but let it also light up with gladness, the honest hearth of poverty. Once introduce music into the common schools and you make it what it should be made, the property of the whole people. And so as time passes away, and one race succeeds to another, the true object of our system of Public Education may be realized, and we may, year after year, raise up good citizens to the Commonwealth, by sending forth from our schools, happy, useful, well instructed, contented members of society (Mark, 1996, p. 6).

These philosophical viewpoints are very relevant to this study. The importance of music in the curriculum has been documented since the beginning of structured education. It is the recent trends in school accountability that are impacting the determination of what content is emphasized by teachers and administration.

Theoretical Rationales of Standardized Testing

At the turn of the twentieth century many critics of public education were searching for a means of assessment that would measure both student progress and teacher effectiveness. Giordano (2005) states that as World War I came closer, federal, state, and local governments asked public schools to do a better job of preparing students for military service or wartime employment. The schools accepted this responsibility, however, it became evident that a significant portion of students were not able to meet the higher scholastic standards. If these goals were to be met, schools needed safe facilities, effective textbooks, and suitable curricula. In an attempt regain control of education, standardized tests were introduced. Standardized tests were originally introduced as aids for assigning grades in the early twentieth century. These tests were very popular among scientifically minded teachers. These teachers thought that standardized tests could easily assess student progress while improving the public opinion of public education. Tradition-minded educators were upset that their grading policies were being

challenged. Educators were also concerned with this form of assessment because the critics of education strongly felt that poor test scores was a direct indicator of teacher effectiveness. The strongest critics called for teachers to pass these standardized tests in order to prove competence and retain their jobs.

Giordano (2005) continues by stating that administrators embraced tests as a cost effective means for measuring school achievement. Parents thought tests could pinpoint their children's learning problems and ensure scholastic remediation. The public hoped that tests would hold schools accountable to voter-sanctioned directives. From the start of standardized testing, some groups had their own agendas for promoting standardized tests. Political conservatives concerned themselves with tests that covered national security or economic health. Employers wanted screening and placement tests that would improve the efficiency of their companies. Military leaders thought that tests were important components of their training and management system. Publishers saw tests as opportunities to expand business with the public schools, colleges, commerce, and industry.

As time progressed, the emphasis on particular aspects of education shifted. There are many accounts in American history that have led to the current theories of testing and accountability in the United States. Since the launching of Sputnik I in October of 1957, the United States has been in constant competition with other nations for the development and implementation of a superior educational system. In the 1980s it was the first Bush administration's 'American Achievement Tests' or AAT. The AAT reflected the content of the "New World Standards" which tested knowledge of English, mathematics, science, history, and geography. In the 1990s it was the Clinton administration's 'Voluntary National Test' or VNT.

The VNT tested knowledge listed in the new content standards in the subjects: English, U.S. history, mathematics, science, civics, and the arts (Bourque, 2005).

So why are standardized tests being used as a measure of student and teacher progress and achievement? Kohn (2000) states that there are many motivations for the use of standardized tests as a measure of accountability by schools. High-stakes tests give schools a simple method of measuring progress. The author states that this method gained popularity after the Reagan Administration released its famous 'A Nation at Risk' report in 1983. According to this report, the United States was accused of producing mediocre students. America's students were not measuring up to their foreign counterparts. The report called for a commitment to placing education as one of the Nation's priorities. 'A Nation at Risk' called for schools to adopt higher and measurable standards for academic progress. As a result, states began work on creating academic standards for student achievement (Yell & Drasgow, 2005).

Along with simple accountability, Kohn (2000) feels that there are ulterior motives influencing the use of high-stakes tests. One motive is the promotion of privatization of education. The author states that by placing an emphasis on tests and scores, content in public schools centers primarily around what is to be tested. This is meant to cast a negative light on public school education and, in turn, promote privatized education. Another motivation for using high-stakes tests is money. Corporations that design and build and score the exams are pulling in huge profits. These same companies also sell teaching materials that are designed to help schools raise test scores on their own tests. Many times schools choose tests that are the easiest to administer, unfortunately for schools, the tests that are easy to administer are the ones with the worst content. Flinders (2005) points out that private companies have been responsible for test-development, scoring, and providing the 'test-prep' curricula that are intended to accompany the

exams. There are times these private companies are problematic. In 1997, Kentucky experienced a delay in results reporting. The testing company had to be fired due to scoring mistakes. Scoring mistakes were also reported in New York, mistakes that keep children from graduating. Berube (2004) states that Virginia officials choose its high-stakes test because; “it is cheap, it is easy to read, and it is simple to grade” (p. 264).

Politics are another motivation for the use of high-stakes tests. Testing gives politicians a platform to exhibit their concern about school achievement. High-stakes tests are a favorite of politicians because they offer a quick and easy way to chart progress (Berube, 2004).

This review of literature has established the importance of music education in the curriculum and determined why standardized testing is widely accepted as an appropriate measure of learning in the United States. This information is important when considering the impact of high-stakes, standardized testing on music education.

Research

The research presented examines how school accountability and adequate yearly progress, has taken a toll on school curriculum. The research will indicate that high-stakes testing is causing a shift in emphasis toward subjects that are tested. This, of course, is pushing music education out of the school curriculum. Many States do not include a music assessment portion on their respective high-stakes test. The literature will provide information that supports the views that music education is losing the battle for inclusion in the school day. The unintended consequences of high-stakes testing, examines issues related to education that are created by the use of high-stakes standardized testing. These unintended consequences include the diminution of teacher and student morale, an increased student dropout rate, and lowered achievement on National standardized exams like the SAT. These unintended consequences relate to music education on a fundamental level. When students drop out of school, they can no longer

participate in music classes. The final portion of the literature review examines the impact of high-stakes testing on music education, which is the basis of this study.

Impact on Curriculum and Instructional Time

School accountability as a result of NCLB (H. Res. 1, 2002) has had a severe impact on music education in the Nation's schools. School accountability is causing a teaching emphasis on tested content. This emphasis is causing schools to spend less time and money on arts education. Wilkins et al. (2003) state that there are many research studies, over a long period of time, that indicate more instructional time leads to improved achievement. Increasing time in which students engage in educationally important activities has important implications for the curriculum. Subjects that are not included in the state's high-stakes test are being forced to give up instructional time so that schools may better prepare for test content. School accountability has inspired a fundamentalist movement in education that, often times, motivates teachers to 'teach to the test.' In contradiction to that study, Wilkins et al. (2002) state that: "Principals who decide to eliminate or reduce time allocated to art, music, or physical education, with the expectation that test scores will improve, have no basis for this expectation" (p. 52).

The reason that schools and administrators continue to emphasize tested material may be caused by the consequences inflicted if the school does not meet requirements. The mandates and punishments that occur as a result of schools not reaching achievement goals create a sense of pressure on teachers and administration. Flinders (2005) reported that Texas schools could be shut down for repeated low performance on high-stakes tests. These pressures related to accountability are creating a huge shift in what content is being covered in schools. Even when music is covered on a high stakes test, the scores are not weighed equally with core content. In Kentucky, music is tested as part of a larger category titled humanities. The humanities portion of Kentucky's high-stakes test counts for 7.13% of the school's accountability score. English

counts for 14.25% of the accountability score on the same test. Flinders (2005) feels that testing music causes a great disadvantage to the discipline. He states that actual music performances are being replaced by written exams.

Teachers in North Carolina felt powerless in the face of high-stakes accountability to teach outside of the test. Many felt that they were turning their backs on methods of teaching that they believed would be successful and appropriate for a wide range of children. Teachers knew that although their students were performing better on the North Carolina's A+ School's Program, the students were being exposed to a constricted curriculum (Murillo & Flores, 2002).

This theoretical rationale is the basis for this study. The concern facing education is that all students must reach a proficient level by the 2013-2014 school year. The pressures of accountability have caused an emphasis on tested material in schools. Emphasizing tested material is limiting students' exposure and ability to participate in the arts.

The lack of emphasis on music education can be linked to public and school perception of the arts and specifically music education. Eisner (2000) states that there are many influences on arts policy that are based on public perception. Eisner cites the impact of testing as a major influence of arts policy. "Test scores drive curriculum because what is tested is what is taught. And since the arts are not tested, they can be neglected with greater immunity than those fields that are" (Eisner 2000, p. 5).

Bresler (2005) suggests that the low regard for music in schooling is based on the recognition of its affective powers, instead of recognition of its intellectual properties. "In other words, a view of music as nonintellectual stems from the difficulty of grasping the interdependence of cognition and affect" (p. 25). A study initiated by the Getty Institute and supported by the College Board examined five public high schools that integrated the art into

academics. The five schools were chosen based on their diverse student populations and administrative support of the arts. In the first out of four studies, the research indicated that teacher morale increased as a result of arts inclusion in schools. The teachers regarded their role as a developer and not an implementer. Students were exposed to a more social and personal structure of class content that linked past and present while comparing distant cultures with that of their own. The second study examined how the learning opportunities provided by an arts curriculum affected students' learning and attitudes. It was determined that; "students in "high-arts" groups performed better than those in "low-arts" groups on measures of creativity, fluency, originality, elaboration, and resistance to closure" (p. 27). The third study centered on "at-risk" students and lasted ten years. The researchers studied the students' learning and language development. By giving students the control to make rules, experiment, and take inspiration from various sources, the researchers witnessed "impressive language development" (p 28). The fourth study sought to improve students' self-regulation skills. Researchers witnessed heightened self-regulation skills in arts classes and less in academic classes. The results of this research were attributed to: a physical and emotional climate conducive to active learning; goals set collaboratively by the teacher and students that result in a performance; lessons that require active participation; and teacher expectations that manifest high standards for all.

Popham (2001) states that: "Because today's educators are under such intense pressure to raise their students' scores on high-stakes tests, we are witnessing a nationwide diminishment of curricular attention toward any subject that isn't included on a high-stakes test" (p. 121). Educators often times feel that if their number one priority is to raise test scores, why should they waste time on content that is not tested. Popham (2001) continues that the first subjects that suffer in schools are music and art. Some teachers are so enamored with test scores that they feel

that arts classes will cut into time that could be devoted to tested material. Even the core subjects suffer as a result of testing. In many cases, the level of mathematics in high-stakes testing deals only with the lower level cognitive challenges, so few classrooms push students into the high- level mathematical skills. The result of this focus is a reduced and diminished education in all curricular areas for students.

It is not only the arts classes that suffer as a result of high-stakes testing. Birk (2003) discusses an example of a history curriculum entitled 'Facing History and Ourselves' (FHAO). FHAO is a social justice curriculum created in 1976 that is taught in 6,000 schools across the country. The purpose of social-justice education is to help students get a better understanding of the world and their place in it. The social justice curriculum teaches interpersonal skills. Birk (2003) continues that FHAO has been shown to decrease racism and fighting among students and to increase social maturity, according to two studies sponsored by the Carnegie Corporation of New York. High-Stakes testing is jeopardizing social justice curricula. State mandated tests aim to enhance learning, teaching and accountability. In many cases, high-stakes tests may be hampering all three. Multiple-choice tests typically do not reward inquiry or analysis, so courses that emphasize such in-depth learning are often pushed to the margins of the school day. The Massachusetts Comprehensive Assessment System (MCAS) makes it challenging to use social justice curriculum. FHAO uses holocaust studies to teach students the importance of critical thinking in understanding and protecting the rights and responsibilities of all. The MCAS does not cover Germany from the 1920s to the 1940s.

Abrams, Pedulla, & Madaus (2003) report that teachers surveyed in Virginia, Arizona, and Kentucky show that teachers are placing greater emphasis on content covered by their respective high-stakes test. After four years of research, Jennings and Rentner (2006) state that schools are

spending more instructional time on reading and math. Seventy-one percent of elementary school districts are reducing time spent on subjects not covered on their high-stakes test.

In 2005 Chapman and Golding (2005) conducted a survey to determine the influences of art instruction in schools. Four hundred fifteen teachers responded to the survey representing almost 150,000 students. In one section of the survey, educators were asked to indicate trends and issues affecting their work. Pressure to improve test scores and formal assessments/tests ranked near the top. Inadequate budget and supplies, short class periods, and a lack of administrative support were also included as problems cited by art educators. Several teachers went so far as to cite NCLB (H. Res. 1, 2002) as a problem.

Mishook & Kornhaber (2006) state that research has shown decreases in time allotted for arts instruction. A report by the Center for Basic Education concluded that 25% of the principals surveyed in Illinois, Maryland, New Mexico, and New York indicated a decrease in arts instruction, whereas just 8% reported an increase. High minority schools showed a 36% decrease in arts instruction with one-third of the principals reporting a large decrease in arts instruction.

Impact on Funding

Chapman (2004) states that the arts were initially included in NCLB (H. Res. 1, 2002). Funds for the arts were cut in 2003 on the grounds that the Bush Administration has a policy of terminating categorical programs with limited impact in order to fund higher priorities. Chapman continues by stating that arts programs are especially vulnerable to cuts in the many states already in financial trouble, and in public schools where 35% or more of students are “at-risk” for academic failure. In early 2004, a Council on Education indicated that:

Twenty-five percent of principals had cut arts education and 33 percent anticipated reductions. In schools with high-minority populations, 36 percent reported decreased and 42 percent anticipated them in the near future. Only 10 percent reported increased or

anticipated these. In states with high-stakes tests before NCLB, 43 percent of teachers reported that they had “decreased a great deal” the time spent teaching fine arts, with the greatest impact in elementary schools and then middle schools (p. 10).

Ashford (2004) states that today’s schools are experiencing increasing pressures to shift resources from the arts to areas of Reading and Math. One Kentucky educator stated “the arts get short shrift when there is limited money and, with NCLB, there’s a huge push for Reading and Math” (p. 22-23). The arts education coordinator for Americans for the Arts states that the incentive to offer arts classes is not strong considering its lack of inclusion on tests, expense, special facilities, and long-term commitment by students. The senior project associate for partnership development at the Arts Education Partnership stated: “We are hearing that time might be taken away from the arts for reading and math. But we don’t have hard data that arts budgets are being cut” (Ashford, 2004, p. 22).

Impact on Music Students

High-stakes tests are having a considerable impact on public education. School accountability has shifted teacher and administration priorities from the quality of student education to the yearly progress of students’ scores. In an attempt to have 100% of students reach the proficient level in reading and math, by the 2013-2014 school year, educators have placed an emphasis on core-content areas. This is having a detrimental effect of both educators and students.

Conrad (2006) points out that current music education focuses on select students. The cause of its selectiveness is its performance-based curriculum. Most high schools offer a band and chorus class but few offer courses in music history, music theory, or music appreciation. Unfortunately, the emphasis on core subjects has reduced the opportunities for music programs to incorporate a comprehensive approach to music education. A comprehensive music curriculum examines not only the music, but its context in history. Fowler (1996) states: “when

music education concentrates solely on performance, its educational potential is compromised and its impact is diluted” (p. 130).

What administrators are failing to realize, is that there are benefits to including music education in the school day. Buchbinder (2003) discusses a 1988 National Educational Longitudinal Survey led by James Catterall of the University of California, Los Angeles. Catterall’s research followed the progress of 25,000 middle and high school students over a 10-year period. Catterall separated students into two categories: High-arts involvement and Low-arts involvement. “High-arts students” were students that participated in at least two arts classes per week plus extracurricular arts. “Low-arts students” were students with no arts or very limited arts participation. Results from the study indicated that high-arts students performed better on standardized tests than students with low-arts involvement. Almost 67% of high-arts 8th graders scored in the top half on standardized tests, compared to 43% of low arts students. By their sophomore year, 73% of those same high-arts students scored in the top half on standardized tests, compared to 45% of the low-arts students. Catterall’s study indicated that students are twice as likely to have low-arts involvement if they are from a low socioeconomic background. It should be noted that high-arts students from a low socioeconomic background performed better than their counterparts on standardized tests along with math, reading, history, and geography.

Eady & Wilson (2004) studied the effects of music on academic achievement. The authors discovered that students who used commercial music as part of a language arts packet scored significantly higher in regards to continuing motivation. Students that received the music condition were more likely to continue working on tasks away from the instructional context.

Other research gathered indicated that music served as a beneficial component for success in: teaching reading, social studies, science, and even improving attitude toward history.

Unintended Consequences of High-Stakes Testing

Emphasis on high-stakes testing affects schools in various ways. Thomas (2005) outlines some of the collateral damage due to high-stakes testing. Due of a lack of critical thinking on their state's high-stakes test, Mission Hill School in Boston requires their students to present and defend their work twice a year in public exhibitions. These demonstrations give students the opportunity to demonstrate why material is relevant, and demonstrate that they understand diverse points of view.

High stakes testing also affects students in more detrimental ways. Thomas (2005) continues by stating in 2003, 12% of Nevada high school seniors who had completed all school requirements were not eligible to graduate because they had failed the math portion of the state's graduation exam. Forty percent of students statewide had not taken algebra or geometry because of teacher shortages.

Often times there are inconsistencies in test standards. Students in a Boston school had 35% of students earning an advance status dropping to 3% in a short time. One student who had earned advanced status on the Stanford exam dropped to the failure category on the state exam.

Thomas (2005) states that physical education classes are being eliminated:

In 2003, it was reported that a quarter of U.S. children were obese. This figure had doubled from the previous decade. The study also focused on diseases associated with obesity and inactivity. Diabetes, attention-deficit disorders, cardiovascular malfunction were increasing rapidly. Poor eating habits and lack of exercise were cited as two principal causes of the obesity trend. Analysts estimated that three-fourths of high school students currently had no physical education of any sort. As states placed more emphasis on passing standardized tests, time and money were being taken from physical education and used for teaching pupils test-taking skills (p. 7).

Thomas (2005) continues by stating that in early 2004 growing numbers of states reported that half or more of their schools were failing to reach the federal government's NCLB standards. Attitudes of teachers are also suffering. A study of teachers opinions by a nonpartisan research group reported that most of the 1,345 teachers surveyed said they were unfairly blamed for school short-comings, were being undermined by parents, and were distrustful of administration.

In one of the most extensive surveys to date, States were divided into low, moderate, or high categories depending on their emphasis on high-stakes tests (Lewis, 2003). The study polled 4,200 teachers in 2001 from across the Nation. As the stakes increased so did the emphasis on the test. Forty percent of teachers in high-stakes states reported that their school's test results influenced their teaching on a daily basis compared to 10% in low stakes states. Teachers from all three categories reported that more time was being spent on subjects that were tested and less time on other areas. These other areas include fine arts, physical education, and foreign languages (Lewis, 2003).

Studies have shown that high-stakes tests increase stress and decreased morale among teachers. In regards to students, high-stakes tests have caused increased levels of anxiety, stress, and fatigue (Abrams, Pedulla, & Madaus, 2003). Barksdale-Ladd and Thomas (2000) interviewed educators from two states. In response to pressures felt by teachers, they had this to say: "The pressure is on. I feel pressure, partly from the constant memos. I internalize the pressure, and it is always with me" (p. 390). Another said:

It's awful. I just cringe every time I walk in the teacher's room because these tests are the only topic of conversation in there, and it raises your anxiety just to hear how scared everybody is. A few years ago, I really loved teaching, but this pressure is just so intense.... I'm not sure how long I can take it (p. 390).

Many teachers feel that their teaching practices are becoming worse instead of improving as a result of high-stakes test preparation. One educator had this to say:

I'm not the teacher I used to be. I used to be great, and I couldn't wait to get to school every day because I loved being great at what I do. All of the most powerful teaching tools I used to use every day are no good to me now because they don't help children get ready for the test, and now it makes me like a robot instead of a teacher. I didn't need a college degree and a masters degree to do what I do now. They don't need real teachers to prepare children for tests and, in fact, I think they could just develop computer programs to do this (Barksdale-Ladd, & Thomas, 2000, p. 392).

Increasing scores on a state test does not represent gained knowledge in core content.

Koretz and Barron (1998) found substantially increased scores on the math portion of the KIRIS high-stakes test in Kentucky than on the math portion of the National Assessment of Education Progress. Improved performance on high-stakes test does not necessarily reflect broader gains in student knowledge (Abrams, Pedulla, & Madaus, 2003).

In a conversation with her principal, Berube (2004) boasted about her sixth-grade science students for learning Einstein's theory of relativity, as evidenced by student discussions, projects, and papers. The response: "Well that's fine, but can they pass *the test*" (p. 264). *The test* that the principal was referring to was the high-stakes, multiple-choice, standardized state test. Berube states that it is not the standards that are the problem. It is how they are measured that is hurting education. These tests subdue teachers' and administrators' creativity, threaten job security and only demonstrate that students have memorized facts. Berube wanted to see just how much the Virginia high-stakes test was hampering student creativity. She followed the progress of eighty students that were split into six different classes with teachers who used either constructivist (student centered) teaching methods or a mixture of lecture, discussion, and student discovery as a means of teaching. The study indicated that 76% of the students who had passed the Standards of Learning failed a comprehensive exam, which asked students to explain their answers. Yeh (2001) feels that a new breed of high-stakes tests should be developed.

These tests should emphasize critical thinking. Argumentation is one way to support critical thinking on tests. From an early age, students are willing and able to argue their particular points. Yeh states that by using argumentation, students are expected to use facts to defend their opinions instead of recalling them. Content on the test would include real life problems that students could examine.

In Michigan, schools that perform well on high-stakes tests are awarded Golden Apples. Golden Apples are financial rewards for schools that score well on high-stakes tests. Golden Apples are designated by the Governor and announced to the news media. Who stands to gain from this award? Well, it is the teachers, principals, aides, janitors, and all school personnel. The problem with financial rewards, are that on the surface it would appear that teachers and students are not trying hard enough to accomplish educational goals (Paris & Urdan, 2000).

Studies have shown that teachers are under pressure to raise student scores on high-stakes tests. In Maryland, 88% of teachers surveyed felt that they were under increased pressure to improve student performance on the state test. Ninety-eight percent of teachers in Kentucky responded similarly when asked the same question (Abrams, Pedulla, & Madaus, 2003).

Financial rewards given to schools that perform well on tests have sent the wrong message. States such as Michigan, Georgia, California, and Kentucky reward teachers financially for increased scores on high-stakes tests. These financial rewards erode students' motivation. The message that is sent to students is that getting good grades, trying their hardest, and succeeding in school is money. By using financial rewards, schools are setting up an extrinsic rewards motivation, instead of an intrinsic will to learn (Paris & Urdan, 2000).

The researchers continue that the extrinsic motivation of money causes undue pressure on teachers and students. Pressure for students to improve test scores often results in decreased

motivation, performance, and quality of learning among students. When teachers are paid to improve test scores, or are threatened with punishment when students' scores do not improve, teachers develop a feeling of coercion. Teachers then develop teaching strategies that are based on raising test scores and not student learning. From the student point of view, they begin to question the teacher integrity. Paying for results sends a message that the test is a valid indicator of skill and the major measure of academic accomplishments. Not all schools are equal. The socio-economic background of schools varies intensely. Grading schools with vastly diverse populations on the same scale is unfair to students. The rich are rewarded while schools that are continually improving may not qualify for rewards. Finally, monetary motivation is not fair to teachers who put effort into their jobs but are not rewarded. Teachers who work diligently may become bitter when counterparts at other schools may put in less effort and rewarded more substantially. Teachers begin to compete for jobs in "rich schools" (Paris & Urdan, 2000).

Other research shows that students are greatly affected emotionally by high-stakes tests. Arizona teachers reported that students experienced: headaches, "freezing" during parts of the test, irritability, increased aggression, stomach problems, crying, truancy, refusing to take the text, and vomiting. Texas teachers reported students experiencing: headaches, upset stomach, irritability, increased aggression, freezing up, vomiting, crying, refusing to take the test, and truancy, "often" or "always" in a survey (Paris & Urdan, 2000).

Amrein & Berliner (2003) state that students become less intrinsically motivated and less likely to engage in critical thinking when emphasis is placed on test scores. When the pressure is on, teachers do not allow students to explore the concepts and subjects that interest them. "Attaching stakes to tests apparently obstructs students' path to becoming lifelong, self-directed learners and alienates students from their own learning experiences in school" (p. 33).

Dropout rates in the United States are up 4-6% in schools that require high school graduation exams. Another study reported that students in the bottom 5% of states with high-stakes tests were 25% more likely to drop out of school than peers in schools without high-stakes tests.

Eighty-eight percent of the states with high school graduation tests have higher dropout rates than do states without graduation tests. In 62 percent of these states, dropout rates increased in comparison with the rest of the nation after the state implemented high-stakes graduation exams. In addition, the top 10 states with the weakest grade 9-12 continuation ratios all administered high-stakes tests over the years for which data were available (Amrein & Berliner, 2003, p. 34).

In addition to the increased drop out rates, the percentage of students receiving a General Educational Development (GED) credential has risen in the last ten years. In North Carolina, the proportion of students under the age of 20 taking the GED increased by 73 percent between 1986 and 1999. In Georgia, almost twice as many teenagers earned a GED in 2000 than in 1990. Since 1997, about 50,000 students have been retained in Chicago due to low-test scores. Researchers found that students were 12% more likely to drop out before graduation as a result of being retained. Ninth-grade students from racial minority and low socio-economic backgrounds are being retained at an extraordinary rate in Texas. The Texas Assessment of Academic Skills is administered to tenth grade students. Many teachers retain students for fear that they will perform poorly on the high-stakes test. Reports estimated that half of all minority students enrolled in Texas high schools are technically enrolled as freshmen. Some are ninth graders for the first time, while others have been retained once or even twice (Amrein & Berliner, 2003). Amrein and Berliner (2003) also discovered that 67% of the states that use high school graduation exams reported decreased in ACT performance after having implemented such exams. Along with deteriorating ACT averages, declines were also reported in the number of students passing and participating in AP classes.

Summary

There is an emphasis on school accountability as a result of NCLB (R. Res. 1, 2002). Researchers have outlined concerns on the impacts of high-stakes testing on school curriculum, instructional time, funding, music students and the unintended consequences of high-stakes testing.

The impacts of high-stakes testing on curriculum and instructional time are evident. State tests emphasize achievement in reading and math. Administration is not given much incentive to support a music curriculum in public schools. In addition to the reduction of music curriculum in schools, the amount of instructional time in existing music classes is being reduced.

Music students are feeling the impacts of high-stakes testing and school accountability. Many times the students who would benefit from music classes the most had to drop music classes in order to take extra reading and math remediation to improve test scores.

Researchers have also presented facts about the unintended consequences of high-stakes testing. It is important to have an understanding of these consequences as an educator. Students in today's schools are feeling a greater sense of stress and pressure. This combined with the dissolution of many music programs is causing morale of both students and teachers to plummet. Because of this, there has been a rise in the number of students choosing to drop out of school and pursue their GED. These unintended consequences are having an indirect impact on music education. When students perform poorly on reading sections of the high-stakes test, music educators are often times asked to teach remediation courses. This causes the music educator to give up planning periods and even music classes.

Through this examination of literature it can be determined that high-stakes testing and school accountability have had a negative impact on music education. What cannot be determined is the degree of this impact nationally. This research study was designed to

investigate the degree of impact in music curriculum, funding, instructional time, and music students on a national level.

CHAPTER 3 METHODOLOGY AND PROCEDURES

Introduction

The purpose of this study was to determine the impact of high-stakes testing on music education. After extensive examination of related literature, four areas of concern surfaced: The impact of high-stakes testing on music curriculum, funding, instructional time and participation by students. High-stakes testing and school accountability has caused a shift in curricular emphasis toward Math and Reading, primarily due to the stipulations of the NCLB (H. Res. 1, 2002). Wilkins et al. (2003) stated that many research studies had indicated more instructional time being allotted to subjects included on the State, high-stakes test. The National emphasis on school accountability has inspired a fundamentalist movement in education that is causing educators to ‘teach to the test.’ Most schools do not include a music or fine arts portion in the State test. Even when music is included on the State, high-stakes test, the importance of the subject is not completely realized. Flinders (2003) states that the Kentucky State test includes music as a portion of the larger category: humanities. The humanities portion of the state test counts for 7.13% of the school’s accountability score. As a comparison, English counts for 14.25% of the accountability score on the same test. These reasons are why the section pertaining to the impact of high-stakes testing on music curriculum was included in the survey. It is important to gain a National level of information related to this impact on music curriculum. With the lack of arts inclusion on State testing and the emphasis of the school curriculum on tested material a section to the survey was added to determine the severity of impact of high-stakes tests on music curriculum.

Chapman (2004) states that funds for the arts were cut in 2003 because the Bush Administration has a policy of terminating categorical programs with limited impact in order to

fund high priorities. The requirement that all schools reach 100% proficiency, by the 2013-2014 school year, in Reading and Math has rearranged the priorities in public schools. Schools that enroll a higher amount of “at-risk” students become even more vulnerable to reductions in arts areas in order to finance programs covered on the high-stakes test. Test scores are determining the curriculum. In early 2004, a Council on Education stated that 25% of principals had cut arts education and 33% that anticipated reductions in funding. With this information, it was important to include a section devoted to funding for music programs in the impact of high-stakes testing on music education survey.

The third area of concentration in the survey focused on the impacts of high-stakes testing on instructional time for music classes. Research has shown decreases in time allotted for arts instruction. A report by the Center for Basic Education concluded that 25% of the principals surveyed in Illinois, Maryland, New Mexico, and New York indicated a decrease in arts instruction. Schools with a higher population of minority students indicated a 36% decrease in arts instruction with one-third of the principals reporting a large decrease in arts instruction (Mishook & Komhaber, 2006). Chapman (2004) also included in the report from a Council on Education that 43 percent of teachers indicated that the time spent teaching fine arts had decreased significantly. This reduction had occurred before the enacting of the NCLB act of 2001. This information led to the inclusion of a section devoted to the impact of high-stakes testing on music instructional time since 2001.

The final section of the survey was designed to measure the impact of high-stakes testing on music students. More specifically, the curricular decisions that students had to make in response to the heightened emphasis on reading and math. When students perform poorly on reading and math portions of State tests, they are required to take remediation courses. In order

to make time for these courses students, often times, have to withdraw from music classes. With the curricular emphasis on tested materials, a section of the survey was created to determine the degree of impact of high-stakes testing on music students.

Through research, four areas of concern surfaced in regards to State testing. State testing has had an impact on music curriculum, funding for music programs, music instructional time, and students participating in music classes. What has been lacking in the research is information about the impacts of State testing in these four areas from across the Country. This survey was created to gain a National perspective on the severity of the impacts of high-stakes testing.

Participants

For this study, it was important to use participants that had a comprehensive perspective on the music programs in their area. District and state arts supervisors were chosen as participants based on their knowledge of and interaction with music programs and music educators. Polling the district and state arts supervisors would provide the researcher with specific information from an extensive geographical area. The Information Resources Director was contacted at Music Educators National Conference (MENC) to obtain permission to contact the current district and state arts supervisors. There were 2,011 district and state level supervisors registered with MENC at the time of the study.

Procedures

Based on the review of literature, a survey was created that asked district and state arts supervisors to provide information about the impact of high-stakes testing on music education. The survey consisted of twenty-five questions and was divided into six sections: Personal information, high-stakes test information, the impact of testing on curriculum since 2001, the impact of testing on funding since 2001, the impact of testing on instructional time since 2001, and the impact of testing on music students since 2001.

The survey contained of a variety of questions; closed-response, open-ended, and contingency questions. Following these six divisions, participants had an opportunity to include any additional comments on their views on the impact of high-stakes testing on music education.

The personal information section of the survey listed five questions asking:

- How many years have you been an arts supervisor?
- Are you a district or State level supervisor?
- Were you a fine arts teacher before becoming an arts supervisor? If so, how many years did you teach, and which art form did you teach?
- In which State do you supervise?
- How many music educators do you supervise?

With the variety of State tests administered, some information about the State, high-stakes test was required. Supervisors were asked:

- Does your State Department of Education administer a high-stakes test? If yes, continue. If no, please submit your survey now.
- Does the high-stakes test have a section devoted to the arts?
- If yes, what content areas are covered? Check all that apply.
 - Music Theory
 - Music History
 - Music Appreciation
 - Jazz History/Improvisation
 - Other

The third section of the survey contained only one question about the impacts of high-stakes testing on curriculum since 2001. The question: Has there been a change in the amount and variety of music classes offered since 2001? Supervisors were given the opportunity to indicate an increase, decrease or no change in the variety and number of music classes offered since 2001.

To determine an impact on Funding since 2001, Supervisors were asked three questions about funding for music programs over the last seven years. The questions were:

- Has funding for music programs changed since 2001?
- If yes, could you please estimate a percentage of increase or decrease?
- Have any teaching positions been eliminated because of reduced funding since 2001?

The fifth, and largest, portion of the survey asked the supervisors to list any changes in the amount of instructional time given to students since 2001. With curricular emphasis on content tested on high-stakes tests, music instructional time has been the largest area of impact based on previously discussed literature. Supervisors were asked:

- What is the difference in amount of hours students spent in music classes in 2007 versus the amount of hours students spent in music classes in 2001?
- Have music educators had to stop instruction during their music class in order to teach students a test strategy or prepare for a test item?
- If yes, how many hours of instruction do you estimate music educators lose per year?
- Are music rooms used as testing sites?
- If yes, how many hours of instruction per year do you estimate music educators lost as a result?
- Have music educators been required to teach Reading classes?
- If yes, how many music classes have been removed from the program in order to allow music teachers to teach Reading?
- Have music educators changed their schedules in order to teach a performance ensemble before or after school due to lost class time as a result of increased teaching requirements in Reading and Math? If yes, can you estimate a percentage of music educators in your District or State (based on supervisor level) that this has impacted?
- Have music educators given up planning periods to teach ensembles because their regular ensemble time is devoted to Reading and Math remediation?

The sixth and final section focused the attention of the supervisor on the impact of high-stakes testing on music students. Supervisors were asked:

- Have music students had to drop a music class in order to take a course in Reading or Math?
- How does the amount of students participating in music classes in 2007 compare to the amount of students participating in music classes in 2001? Please estimate a percentage if you are able.
- Do you feel that this change in participation can be attributed to high-stakes testing?

Supervisors were given the opportunity, at the end of the survey, to include any additional comments on the impacts of high-stakes testing on music education. This gave the supervisors an opportunity to voice opinions and provide information that may have been left out of the survey.

Data Collection

The survey was created and posted online on a popular survey hosting website. A link to the survey was sent to the Information Resources Director of MENC. It was determined that participation in the survey may be stronger if the link to the survey came from an internal source at MENC. A survey link was sent to the Information Resources Director and then forwarded to 2,011 District and State fine arts supervisors.

The survey was opened May 21, 2007, remained active for ten days and was closed May 30, 2007. Supervisors were asked to follow a link to the online survey where they were taken through the 25 questions. The survey was estimated to take the participant 5-10 minutes to complete and participation was anonymous.

Reliability Procedures

In order to establish reliability and validity, trial versions of the survey were sent to District supervisors in Florida and administrators at MENC. The Florida supervisors and MENC administrators were asked to complete the survey and offer ideas for formatting and content change in the survey. The Florida District supervisors returned the survey with many useful

comments on structure and content. The questions: “Have music educators had to stop instruction during their music class in order to teach students a test strategy or prepare for a test item?” and “Are music rooms used as testing sites?” were added based on district arts supervisor comments. Music educators from Gainesville, FL had also voiced concerns about having music classes removed from schedules in order to teach reading and math remediation. One local music educator indicated having to move music ensemble rehearsals before and after regular school hours. The information provided by District Supervisors in Florida, MENC representatives, and public school music educators in combination with the research on high-stakes testing already examined helped solidify reliability and validity of the content included in the survey.

The survey went through numerous revisions in order to develop a tool that was concise, relevant, and capable of providing valuable information about the impacts of high-stakes testing on music education throughout the nation.

CHAPTER 4 RESULTS

Introduction

The purpose of this study was to determine the impact of high-stakes testing on music curriculum, funding, instructional time and student participation in the United States. Music Educators National Conference (MENC) was asked to provide a list of current district and state level arts supervisors. Surveying district and state arts supervisors allowed the researcher to address broad and specific issues impacting current music education practice. Supervisors were sent a link to an online survey consisting of twenty-five multiple choice, open-ended and essay questions. The survey was divided into six sections: Participant information, test information, impact on curriculum, impact on funding, impact on instructional time and the impact on music students. At the conclusion of the survey, supervisors were asked to provide any additional information regarding high-stakes testing.

In the first section, supervisors were asked to provide personal information. They were asked to indicate at what level they supervised (district or state), the state in which they are located, the number of years experience as a supervisor and number of years experience as a fine arts teacher before becoming an arts supervisor.

Supervisors were then asked to provide information regarding the state's high-stakes test. The first question whether the representative state offered a high-stakes test. If supervisors indicated that no high-stakes test was administered, they were asked to submit the survey immediately. The remaining supervisors were asked to include whether the state test included a section devoted to the Arts. If the high-stakes test did include an arts section, supervisors were then asked to indicate (from a list) which arts classes were tested.

To determine the impact of high-stakes testing on music curriculum supervisors were asked whether the number and variety of music classes had increased, decreased, or remained the same since 2001. Supervisors indicating a change in curriculum were asked to provide a percentage of increase or decrease in the number and variety of classes offered since 2001.

To determine the impact of high-stakes testing on funding, supervisors were asked if there had been any change in funding since 2001. If there had been a change, was the change an increase or decrease and had any teaching positions been eliminated due to reduced funding since 2001.

Supervisors were asked to indicate the impact of high-stakes testing on instructional time. They were asked to compare the amount of instructional time for music in 2001 versus instructional time in 2007. Supervisors were also asked to indicate whether teachers were losing instructional time in order to teach students test strategies or test items. Other possible impacts included in the survey were using music rooms as testing sites, music educators having to teach reading and the changing of ensemble rehearsal schedules.

In order to determine the impact of high-stakes testing on student participation, supervisors were asked whether a music student had dropped a music class in order to take a course in reading or math. Supervisors were also asked to compare the amount of students participating in music classes in 2001 and 2007. Finally, supervisors were asked if a change in participation could be attributed to high-stakes testing.

The survey was sent on May 21, 2007 to 2,011 supervisors. The survey remained online for ten days and closed on May 30, 2007 (see Appendix A).

Results

The survey link was sent to the District and State Arts supervisors on May 21, 2007. MENC reported that there were 2,011 current supervisors in their database. One hundred ninety-

six of the e-mails were not successfully sent due to outdated e-mail addresses, resulting in 1,815 e-mails successfully sent to the arts supervisors. The survey was online for ten days and was closed on May 30, 2007. Two hundred fourteen supervisors of the 1,815 participated in the study (12%).

Ninety-one percent of the participants were District level supervisors with a mean of 9 years of supervising experience and 9% of the participants were State level supervisors with a mean of 8 years supervising experience. Ninety-nine percent of the participants reported having teaching experience before becoming an arts supervisor with a mean of 19 years teaching experience.

Supervisors from the following States participated in the survey: Arizona, California, Colorado, Connecticut, Delaware, Florida, Georgia, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, New Jersey, New York, Nevada, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, and Wyoming. State and district supervisors participating in this study represented a total of 14,293 (see Appendix F for participant information).

Survey Analysis

Test Information

Supervisors were asked if their State Department of Education administered a high-stakes test (see Figure 4-1). Ninety-one percent indicated that a high-stakes test was administered in their State, 9% of supervisors indicated that no high-stakes test was administered in their State.

Supervisors were then asked if the high-stakes test had a section devoted to the arts (see Figure 4-2). Almost 92% of supervisors indicated that the high-stakes test did not have a section devoted to the arts, 6% indicated that the state test had a section devoted to the Arts.

All of the supervisors who indicated that their state high-stakes test included a section devoted to the arts stated that music theory was included in the arts section. Seventy-one percent included music appreciation, followed by music history (57%), jazz history/improvisation (43%), and music technology/music education (29%) (see Appendix F).

Impact on Curriculum Since 2001

Supervisors were asked if there had been a change in the amount and variety of music classes offered since 2001 (see Figure 4-3). Thirty-two percent of supervisors indicated that the number and variety of music classes has decreased since 2001. Thirty percent of educators indicated that the number and variety of classes had increased since 2001 and 21% of supervisors reported that there was no change in variety or number of music classes offered since 2001 (Table 4-1). In reference to the impact of high-stakes testing on curriculum, participating supervisors stated:

The more we try to fix problems by tutoring and pumping a million dollars of education into aims tutoring for example, maybe we should work on fixing the curriculum and use that money elsewhere. The more high-stakes testing there is the less students we will have. --AZ

Compared to other situations, our school district's music program has been very fortunate in that we have not been greatly affected by the high-stakes testing. However, we do feel the impact in scheduling and the emphasis put on the testing and "teaching to the test" approach. We have had to integrated concepts of learning into our curriculum, but compared to other situations, that has not been extreme. --NY

High-stakes testing is killing the Arts and Music programs in the State of Louisiana. Too much emphasis is being placed on test scores rather than the needs of our children. Those students in the Art and Music programs are the ones that have good grades and are motivated to do well on the high-stakes test. --LA

Testing and emphasis on the academic side of standards have diminished the relevance of the arts in education. --MO

State mandated testing results in schools are causing a ranking system. Because of this, administrators are asking teachers to include reading and writing skills in all classes. Another facet of this problem, is the "honors classes" that are offered against music classes. Parents feel all of their kids need to take "advanced level classes which can have a

weighted GPA, allowing their kid to have a higher GPA, and a higher class ranking. A 4.0 GPA is nothing today, some students have a 4.2 or higher. Music classes get pushed aside for honors classes. Foreign Language requirements also knock kids out of having room in their schedule for music. --OK

Music is a Core-Curriculum class but is not treated as such in many places I know. --AZ

The impact of high-stakes testing on music curriculum by state can be seen in Appendix B.

Impact on Funding Since 2001

Supervisors were asked if funding for music programs had changed since 2001 (see Figure 4-4). Sixty-five percent of supervisors reported a change in funding since 2001. Thirty percent stated that there had been no change in funding for music classes since 2001 and 5% indicated no knowledge of any change. Forty-six percent of supervisors indicated an increase in funding for music programs, 54% reported a decrease in funding since 2001 (see Figure 4-5).

Had any teaching positions been eliminated due to reduced funding since 2001 (see Figure 4-6)? Fifty-nine percent of supervisors indicated that no positions had been eliminated as a result of reduced funding since 2001. Thirty six percent of supervisors reported that music teaching positions had been eliminated due to reduced funding. Of the 36% of supervisors that reported eliminated music teaching positions, 40% stated that more than one position had been eliminated due to reduced funding (Table 4-2). A participating supervisor stated:

There have been significant changes to the music offerings in our district as a result of higher emphasis on testing. 2007-2008 will see even more of this, as potential music students are “double-dosed” on reading and math instruction. Music teachers continue to lose budget resources and staffing levels while math and reading departments see increases every year in staffing and budget. --CO

The impact of high-stakes testing on funding by state can be seen in Appendix C.

Impact on Instructional Time Since 2001

Supervisors were asked to estimate the amount of hours students spent in music classes in 2007 versus the amount of hours students spent in music classes in 2001 (see Figure 4-7). Forty-

two percent of supervisors reported that there was no change in the amount of time students spent in music classes in 2001 versus 2007. Thirty-nine percent indicated that more hours were spent in music classes in 2001 and 7% reported more hours spent in music classes in 2007 (Table 4-3).

Supervisors were asked if music educators had to stop instruction during their music class in order to teach students a test strategy or prepare for a test item (see Figure 4-8). Fifty-two percent of supervisors indicated that educators had to stop instructional time to teach a test strategy or test item, 44% reported no interruption in instructional time, and 4% did not know that information (Table 4-4).

The 52% of supervisors that had reported a loss of instructional time were then asked to estimate the number of hours per year music educators lose for test preparation (see Figure 4-9). Thirty-one percent of supervisors indicated that music educators lose 1-5 hours per year as a result of test strategy and test item preparation. Twenty-seven percent reported a loss of 6-10 hours per year, 30% reported 11-15 hours per year, and 13% indicated more than 15 hours of instructional time lost per year due to teaching state test strategies or items.

Supervisors were asked if music rooms were used as testing sites (see Figure 4-10). Sixty-one percent of supervisors indicated that music rooms were not used as a site for administering a high-stakes test. Thirty-two percent reported that music rooms were used as testing sites and 8% did not know that information (Table 4-5).

Those supervisors indicating the use of music rooms as testing sites were then asked to estimate the amount of instructional time lost per year during testing (see Figure 4-11). Thirty-five percent reported 1-5 hours per year, 33% estimated 6-10 hours per year, 21% indicated 11-15 hours, and 12% reported instructional losses of over 15 hours per year.

Have music educators been required to teach reading classes (see Figure 4-12)? Seventy percent of supervisors indicated that music educators were not required to teach a reading class. Twenty-six percent of supervisors reported that music educators were required to teach a reading class (Table 4-6).

The 26% of supervisors that indicated music educators teaching reading, were asked to estimate how many music classes had been removed from the program in order to allow music educators to teach Reading (see figure 4-13). Forty-two percent estimated that no classes had been removed, 29% estimated 1-2 classes, 24% estimated 3-4 classes, and 5% estimated more than four classes had been removed from the daily schedule.

Supervisors were asked if music educators have had to change their schedules in order to teach a performance ensemble before or after school due to lost class time as a result of increased teaching requirements in reading and math (see Figure 4-14). Forty-eight percent responded that music educators did not change schedules, 41% indicated that music educators did have to change schedules to accommodate increased teaching requirements in reading and math (Table 4-7).

Supervisors were asked in the final question measuring the impact of state tests on instructional time if music educators have had to give up planning periods to teach ensembles because their regular ensemble time is devoted to reading and math remediation (see Figure 4-15). Sixty percent of supervisors stated that music educators did not give up planning periods, 25% reported that music educators did give up planning periods (Table 4-8). Participating supervisors commented on the impacts of high-stakes testing on music instructional time.

Supervisors stated:

Elementary instrumental pull-out music lessons have seen a decrease in recent years. Without specific data to back it up, the music teachers feel that the higher stress level in

classroom with regards to testing, some from teachers, some from parents, has contributed to fewer students signing up for the pull-out lessons. The classroom teachers are concerned they do not have enough time to prepare the students thoroughly for the State tests, and some parents follow this line of thinking. Decreased numbers at the elementary level will of course impact participation levels at the secondary level. --NJ

Raising test scores in our corporation is a high priority. Everything else takes a back seat. -
-IN

It seems that Illinois has placed strong emphasis on the core subjects, i.e., math, science, reading, etc., and has basically ignored music and the other arts. --IL

I'm afraid that a major blow to music education is coming to Louisiana. The board that governs public education is going to require, in 2008-2009, that all incoming high school freshmen take added "core" subjects, thereby limiting the number of electives they may take. Even now, many freshmen must delay taking PE and foreign language courses until their sophomore or junior years to stay in band or choir. --LA

We are having to look at our intermediate schools and their schedules, as the focus on mathematics and English-Language Arts has them creating double block periods for these classes, which eliminates space for elective classes, including music. Elementary schools in program improvement years 4 and 5 often go to blocks of time for math and ELA and this causes scheduling issues for the elementary music teachers in doing "pull outs" for instruction as well as scheduling classes to come to general music times. --CA

Due to increased time required for reading, math and science classes, there is less time available now for students to take advantage of elective courses. This has had a negative impact of enrollments, especially for students who, at one time, would have liked to take four full years of music at the high school level. --IL

The impact of testing has been felt mainly at the middle school level with large performing ensembles. A new schedule devised to boost academic areas being tested has resulted in substantial loss of rehearsal time. --NY

The comments heard from Maryland music educators most often have to do with scheduling practices and diminished time for pull-out programs because of additional required time for students in reading/language arts and mathematics. --MD

All related arts classes are placed on hold for the duration of the State test, grades 3-9. --SC

As stated earlier, the "need" for remediation has caused the greatest amount of concern. Music class time, and in particular performance music class time, has been the target time to remediate. Many teachers also complain of the loss of teaching time that is spent on assisting the English and Math department in making sure that students are "competent" in those areas. Indiana currently only tests those two subject areas. Funding is based upon those test scores. The start of the school year has also become dependent on the fact that this testing occurs in September. Many school districts now are starting school a full month sooner than before. The effects of this system affect not only those in need of

remediation, but those that share class time with the remediate students as fellow classmates. There are some major issues facing our music teachers and potential language changes to middle level curriculum confirm the reason for concern. --IN

In Arizona, the AIMS exam focuses primarily on Math, Reading, and Writing (Science next year) and does not include the fine arts yet. The primary impact for me has been our district has raised the number of mandatory classes students must have (i.e. 3 years of math, 3 years of science) which limits the number of electives a student can take—which means I may not get a students until their sophomore or junior year (unless they choose to go to summer school) and there is a year or two of catching up. Which ultimately influences music selection and quality of the ensemble. --AZ

The major impact is seen through classroom teachers attitude toward music. It is now seen as negative impact on classroom instruction in the content areas tested. Parents are also using the test data as a reason to stop their child's participation in instrumental music programs and after school lessons. --MA

Music classes are expected to provide 10 minutes daily of reading or math time for students to work on these skills rather than using music techniques to enhance the fluency in reading or fraction concepts for math. We now face another obstacle with a program called the Hathaway Scholarship that offers tuition monies to students who meet curriculum criteria that does not include the arts. As a result, students will be less likely to enroll in arts classes or other elective programs. --WY

All incoming freshmen must take 2 math classes which leaves NO time for band or chorus. They have them scheduled to be in band or chorus for HALF of a year. --MA

It's killing us – no time for music. --MO

Elementary teachers are asked to teach reading and math to cover for the classroom teacher when there is a team meeting. Five to ten minutes have been cut from each music class to accommodate more reading, math and science. Middle School chorus positions are being regularly cut to hire more science and reading as well as class reduction requirements. --FL

Principals will hire an additional math or reading teacher in lieu of a music teacher. Music teachers are being used to teach remedial math and reading classes for which they have no training. --SC

The real impact in California is the length of the school day. With only six periods available, music is relegated to zero period at the secondary level. Some students cannot get to school at 7:45 AM so they wind up dropping music. The six period day has also affected the range of music classes since only one band, one orchestra and one chorus can be offered at zero period. There is no space for additional ensembles to meet. --CA

Music in our Middle School is affected the most. All Band and Chorus students meet before or after school as there is no room to schedule these classes due to double math and English classes. --NJ

One supervisor turns the schedule change into positive outcomes:

Lessons and sectionals at the High School have been eliminated forcing these to take place before or after school. Despite facing similar problems to other arts educators, we have gone into this with a win-win type attitude and come out on the better end of every negotiation we enter. The arts have gotten stronger because we have taken every negative proposal and demanded a counter-balance – staff increase, new computer equipment to increase efficiency and enrollment in elective courses, etc... --CT

The impact of high-stakes testing on instructional time by state can be seen in Appendix D.

Impact on Music Students

Have music students had to drop a music class in order to take a course in reading or math (see Figure 4-16)? Supervisors reported that 77% of music students have had to drop a music class in order to take a reading or math course. Seventeen percent of music students have not had to drop a music class in order to take a reading or math course (Table 4-9).

Supervisors were asked how the amount of students participating in music classes in 2007 compares to the amount of students participating in music classes in 2001 (see Figure 4-17). Fifty-two percent of supervisors indicated that more students participated in music classes in 2001 than in 2007. Twenty-four percent indicated that more students participated in music classes in 2007 than in 2001 and 11% reported no change in participation (Table 4-10).

The final question of the survey asked if the change in participation could be attributed to high-stakes testing (see Figure 4-18). Fifty-five percent of supervisors felt that the change in participation could be attributed to high-stakes testing. Twenty seven percent of supervisors felt the change in participation was not attributed to high-stakes testing. Participating supervisors commented on the impacts of state testing on student participation:

Students with low academic performance have to drop their electives to take Ramp-Up Math and Ramp-Up Reading classes for at least one semester. --WA

Students at risk are no longer being allowed to participate in the arts as they need to take so many AIS classes. Our arts classes are, once again, becoming something only offered to the more privileged. --CO

The now-required double math and double reading classes coupled with pull-out tutoring have severely cut into instruction time for music classes. Students are being squeezed out of music (and other arts) classes for the sake of preparing or taking the plethora of tests. --KS

The primary negative impact that high-stakes testing has on our music program is the relatively new challenge of performance and recruitment tours. We have a difficult time getting principals to support arts assemblies or other activities that require students to be excused from the “regular” classroom. Seat time in the “regular classroom has become an overwhelming obstacle. --MT

All of our instrumental lesson groups are not allowed to be taken from math classes making scheduling extremely difficult. It is going to be worse next year when a new reading initiative is enacted adding reading to the list of classes “off limits” for lessons. Several students who would excel and benefit from music are not allowed to take it due to academic intervention in math and reading. At some point we need to look at what is in the best interest of the student and not how the district looks for the newspaper showing our testing results. --NY

Students are being given so much homework that they do not find time or energy to practice instruments. Practice time has dropped considerably since 2001 resulting in lower retention and lower skill level in our ensembles. Students are under constant pressure from classroom teachers to skip lessons, take lessons after school so that they can stay in class and learn the test content. Most of our dropouts in grades 4-8 are due to the need for more time in class to do better in academics i.e. test. Teachers are under great scrutiny to have their students perform well on the tests. In New York, we have State and NCLB testing. Our kids are tested 3-8 then have to pass 5 High School Regents exams to graduate. It is too much!! --NY

The impact of high-stakes testing on student participation can be seen in Appendix E.

Summary

Procedure

- Survey sent to 2,011 district and state arts supervisors across the Nation.
- Supervisors were questioned about impacts of state high-stakes testing on music curriculum, funding, instructional time and student participation.
- Two hundred fourteen supervisors responded representing 14,293 music educators from 38 States.

Survey Results

- Ninety-one percent of supervisors indicated that their State administered a high-stakes test.
- Ninety-two percent reported no section devoted to the fine arts.

- Thirty-two percent of supervisors reported a decrease in the number and variety of classes offered since 2001.
- Fifty-four percent of supervisors indicated a decrease in funding for music programs since 2001.
- Thirty-six percent of supervisors reported the loss of at least one teaching position as a result of reduced funding for music programs since 2001.
- Thirty-nine percent of supervisors indicated more time spent in music classes in 2001 than in 2007.
- Fifty-two percent of supervisors stated that educators had to stop instruction during music class to teach a test strategy or test item.
- Thirty four percent of supervisors reported the use of music rooms as testing sites resulting in lost instructional time.
- Twenty-six percent of supervisors indicated that music educators were required to teach a Reading class resulting in loss of music instructional time.
- Forty-one percent of supervisors indicated music educators had to teach a performance ensemble before or after school due to increased requirements in reading and math.
- Twenty-five percent of supervisors stated educators gave up planning periods to teach a performance ensemble because regular rehearsal time was devoted to reading and math remediation.
- Seventy-seven percent of supervisors reported that music students had to drop a music class in order to take a course in reading or math.
- Fifty-two percent of supervisors stated that more students participated in music classes in 2001 than did in 2007.
- Fifty-five percent of the supervisors indicated this change in participation was attributed to high-stakes testing.

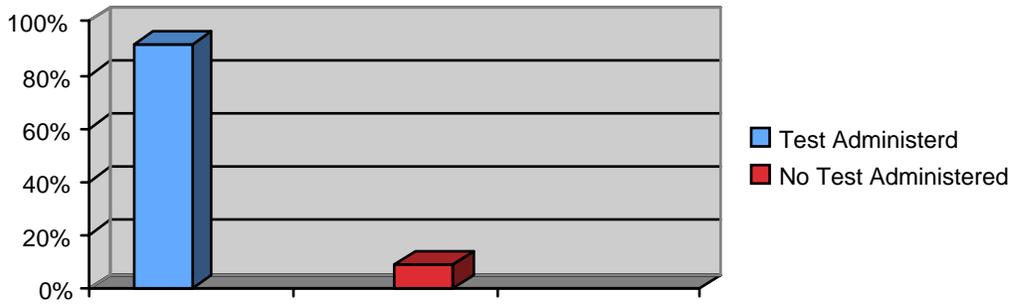


Figure 4-1. The percentage of supervisors that indicated their State Department of Education administered a high-stakes test.

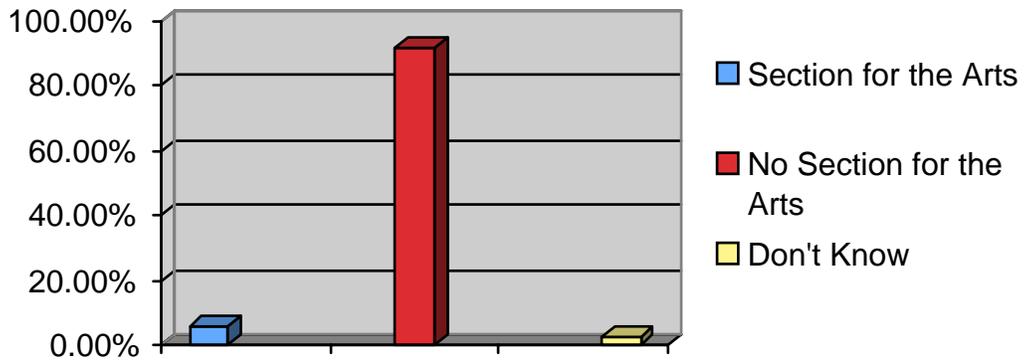


Figure 4-2. Percentage of supervisors indicating whether the high-stakes test had an arts section.

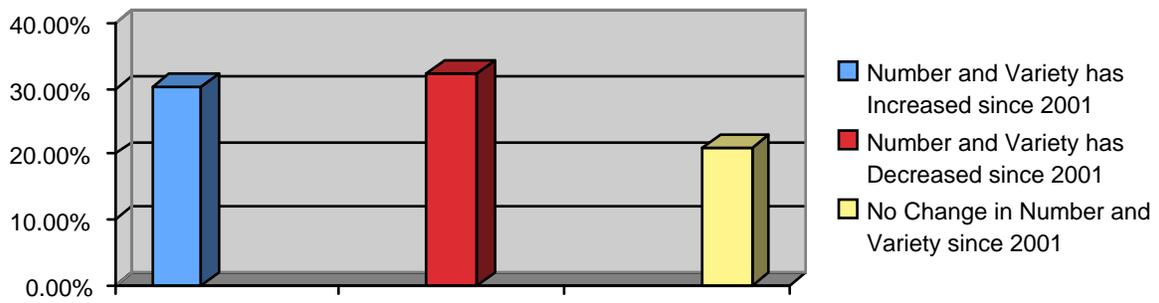


Figure 4-3. Percentage change in number and variety of music classes offered since 2001.

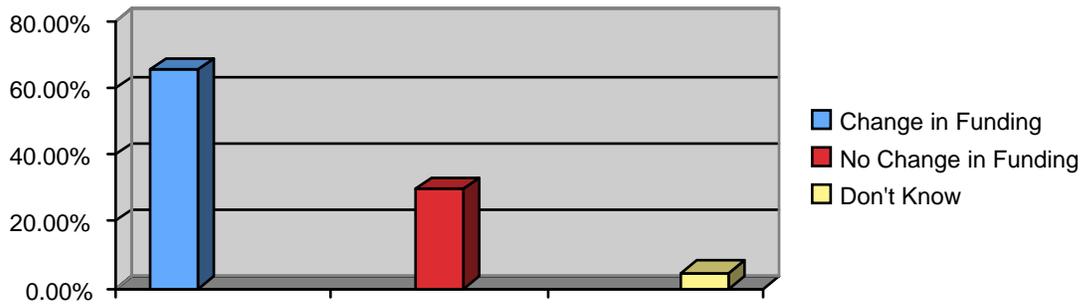


Figure 4-4. Percentage of supervisors that indicated a change in funding for music programs.

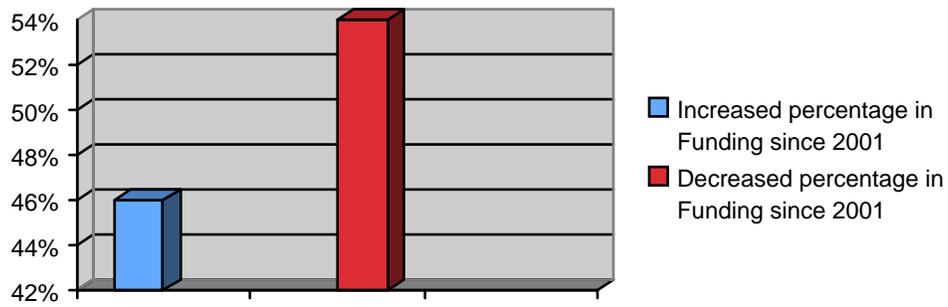


Figure 4-5. Number reporting increases versus number reporting decreases in funding since 2001.

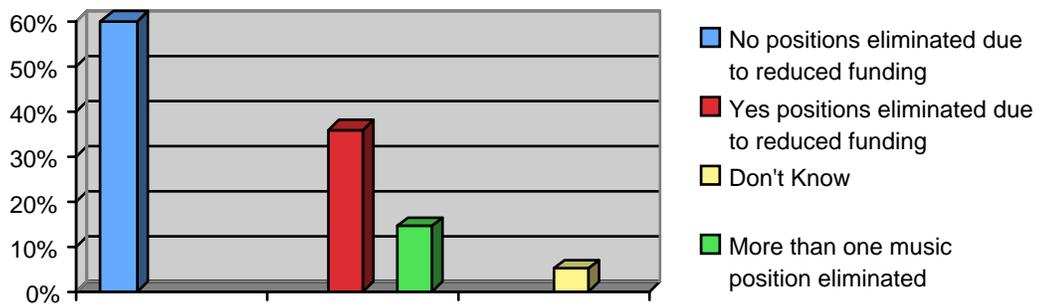


Figure 4-6. Percentage of supervisors indicating elimination of teaching positions due to reduced funding.

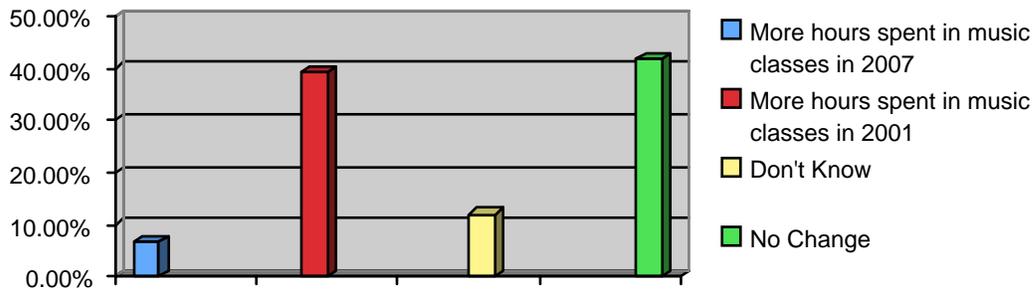


Figure 4-7. Hours students spent in music classes in 2001 versus 2007.

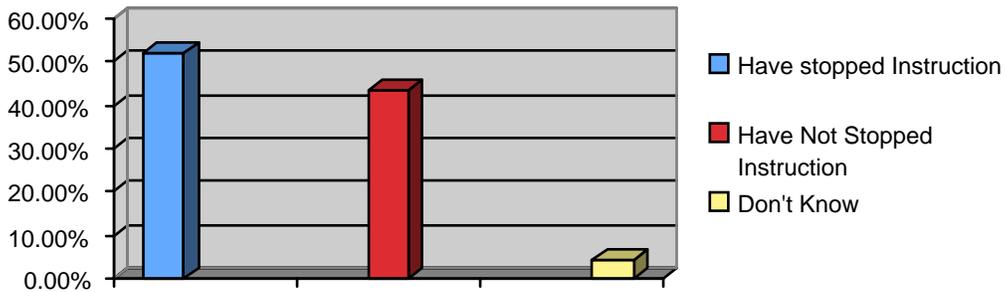


Figure 4-8. Supervisors indicating music instruction stopped for test strategy or test item instruction.

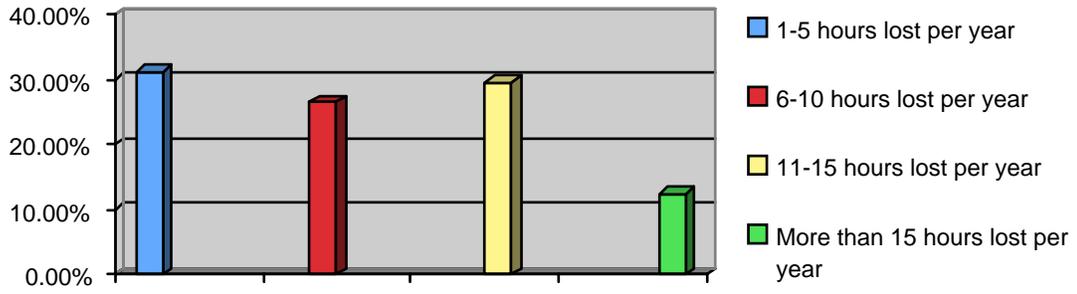


Figure 4-9. The amount of class time lost to test item or test strategy instruction.

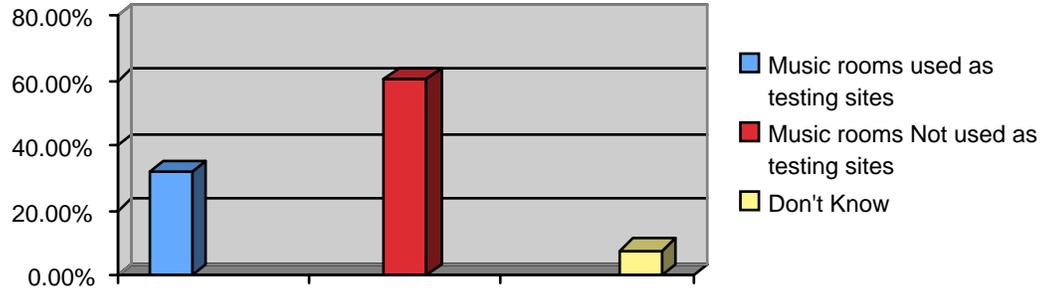


Figure 4-10. Percentage of supervisors indicating the use of music rooms as testing sites.

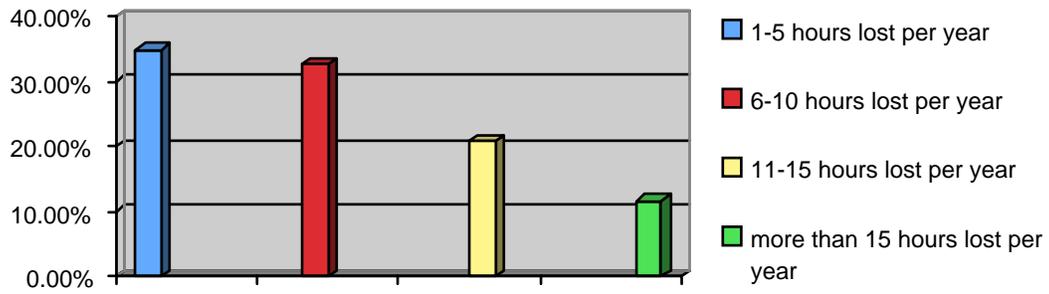


Figure 4-11. Instructional time lost as a result of using music rooms as testing sites.

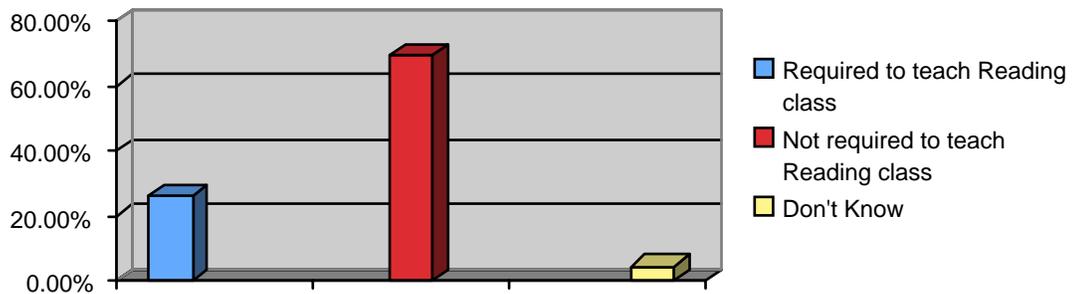


Figure 4-12. The percentage of supervisors indicating music educators had to teach reading courses.

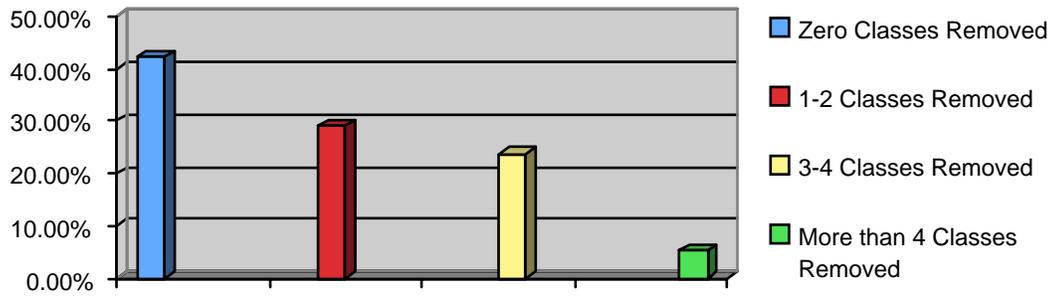


Figure 4-13. Percentage of supervisors indicating music classes being removed due to music educators having to teach reading courses.

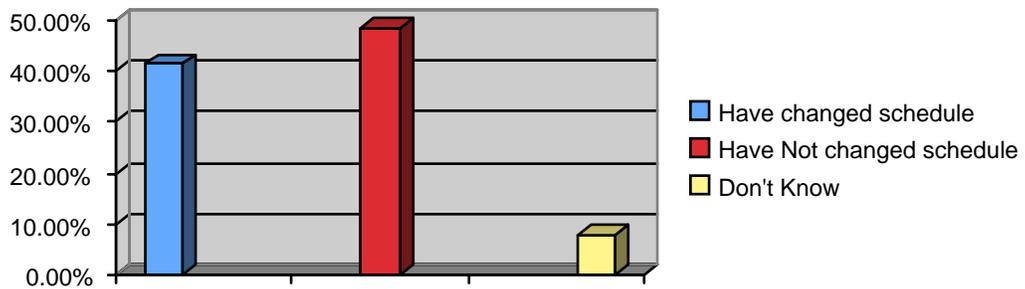


Figure 4-14. Supervisors indicating teachers having to rehearse a performance group before or after school.

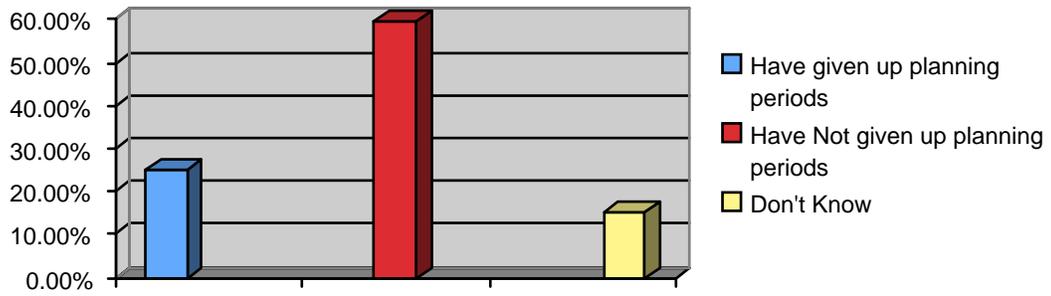


Figure 4-15. Music educators giving up planning periods in order to rehearse an ensemble.

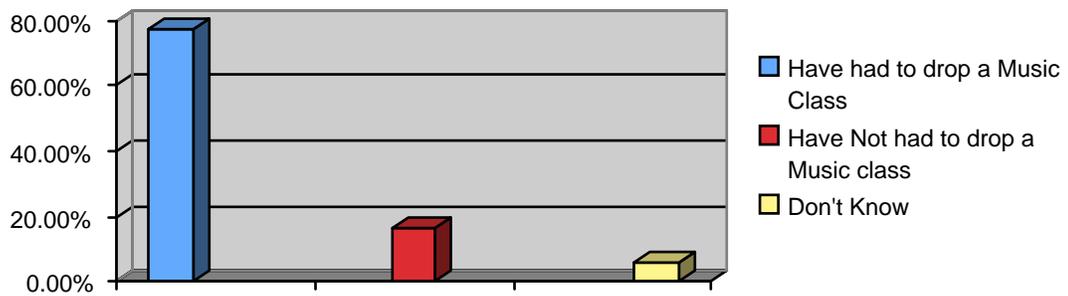


Figure 4-16. Supervisors indicating students dropping music class for reading or math.

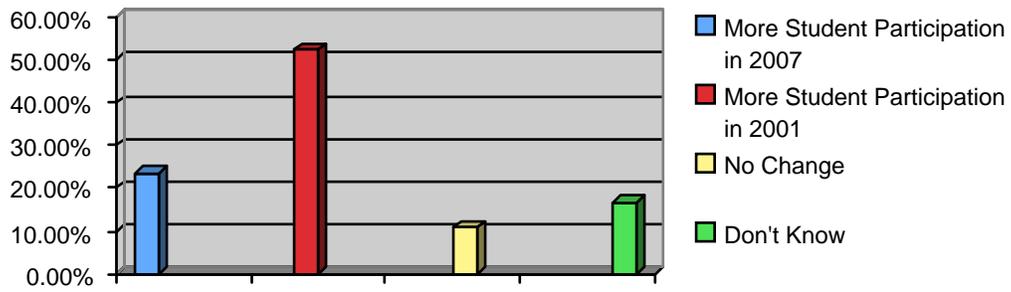


Figure 4-17. Music student participation in 2001 versus 2007.

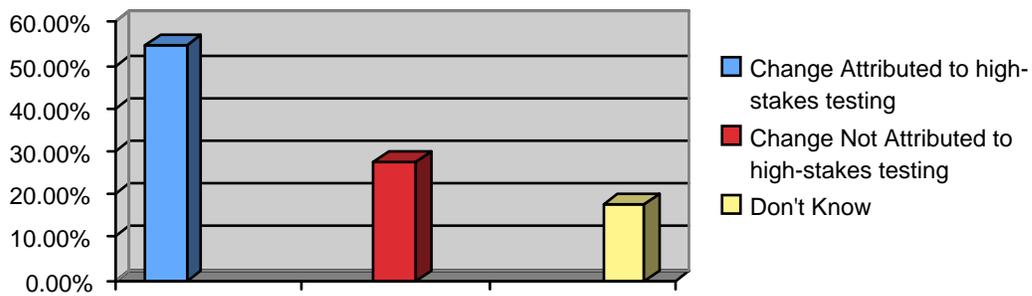


Figure 4-18. Supervisors belief of relationship between student participation and high-stakes testing.

Table 4-1. Change in the number and variety of music classes since 2001

Classes	Percentage
Number Increased	31.8
Variety Increased	28.6
Number Decreased	38.1
Variety Decreased	26.2
No Change in Variety	21.4
No Change in Number	20.6

Table 4-2. Change in funding for music programs since 2001

Funding	Percentage
No Change	29.6
Change	65.6
Increase	46.8
Decrease	55.7
Don't Know	4.8

Table 4-3. Change in instructional time since 2001

Instructional Time	Percentage
More in 2007	6.8
More in 2001	39.3
No Change	41.9
Don't Know	12.0

Table 4-4. Music educators stopped instruction to teach test material

Stopped Instruction	Percentage
No	43.6
Yes	52.1
1-5 hours lost per year	31.3
6-10 hours lost per year	26.6
11-15 hours lost per year	29.7
More than 15 hours per year	12.5
Don't Know	4.3

Table 4-5. Music rooms used as testing sites

Used	Percentage
No	60.7
Yes	31.6
1-5 hours lost per year	34.9
6-10 hours lost per year	32.6
11-15 hours lost per year	20.9
More than 15 hours lost per year	11.6
Don't Know	7.7

Table 4-6. Music educators required to teach Reading classes

Taught	Percentage
No	69.6
Yes	26.1
0 classes removed from music program	42.1
1-2 classes removed from music program	29.0
3-4 classes removed from music program	23.7
Don't Know	4.4

Table 4-7. Changed ensemble schedule to rehearse before or after school

Changed	Percentage
Yes	41.4
No	48.3
Don't Know	7.8

Table 4-8. Gave up planning period to teach ensemble

Gave up Period	Percentage
Yes	24.8
No	59.8
Don't Know	15.4

Table 4-9. Students had to drop music class for Reading or Math

Dropped music class	Percentage
Yes	77.4
No	16.5
Don't Know	6.1

Table 4-10. Students participating in music classes in 2001 versus 2007

Participation	Percentage
More students in 2007	23.5
More students in 2001	52.0
No Change	10.8
Don't Know	16.7

CHAPTER 5 DISCUSSION

Introduction

A survey was created to obtain information on the impacts of high-stakes testing on the music curriculum, funding, instructional time, and student participation in music programs. A link to the survey was sent to 2,011 District and State arts supervisors. The survey consisted of 25 questions divided into six sections. After providing some personal and test information, the participants were asked to answer questions pertaining to the impacts of high-stakes testing. These questions focused on music curriculum, funding for music classes, music instructional time, and music students, in the participant's State or District. These four sections were chosen based on research of related literature. Researchers show a curricular shift in emphasis to subjects covered by the State high-stakes tests, primarily reading and math. The increase of emphasis in reading and math causes less time and money invested in music programs and students that perform poorly on state tests have to drop music classes to spend additional time in remediation. Supervisors were given the opportunity to provide any additional information related to high-stakes testing at the end of the survey. The survey was online for ten days.

This chapter contains discussion about data collection, findings, the implications for theory, issues, and implications for music education. At the end of the chapter, I will provide personal thoughts and information based on research questions and data collected from the impact of high-stakes testing on music education survey.

Data Collection

A link to an online survey was sent to 2,011 District and State arts supervisors across the Nation. Permission to send the survey to the supervisors was granted by the Information Resources Director from Music Educators National Conference (MENC). One hundred ninety-

six of the e-mails were undeliverable. One thousand eight hundred fifteen e-mails were successfully sent to the district and state arts supervisors.

The electronic survey was very useful and provided the opportunity to reach the supervisors quickly and efficiently. Possible impacts to using this method of research were the inactivity of supervisor e-mail accounts and supervisor attitude to online surveys. The survey on the impact of high-stakes testing was administered immediately following another online survey during the month of May. With the inundation of electronic surveys, the number of participants may have been negatively impacted. No negative comments were indicated by participating supervisors during the survey for having administered the study in this fashion. Two hundred fourteen supervisors participated in the study (12%). This percentage of State and District level supervisors represented 14,293 music educators from across the Country. The participation provided the researcher with a diverse representation of the impacts of state testing on music programs.

Discussion of Research Questions

In this section the research questions that were presented in the first chapter are reexamined. The questions are stated below with discussion following.

How has the music curriculum been impacted since the passing of the No Child Left Behind act of 2001?

Music curriculum has been negatively impacted as a result of NCLB (H. Res. 1, 2002). A majority of supervisors (53%) indicate that the number and variety of music classes had either decreased or not changed since 2001. One-third of the supervisors indicate that music classes have decreased in number and variety since 2001. These findings are similar with the studies presented earlier in the literature review. Wilkins et al. (2003) state that there are many research studies that indicate more instructional time leading to improved achievement. High-stakes

testing has forced schools to focus on tested content. Subjects that are not included in the State's high-stakes test are being forced to give up instructional time so that schools may better prepare for test content. Teachers are teaching to the test. Abrams, Pedulla, & Madaus (2003) state that teachers surveyed in Virginia, Arizona, and Kentucky showed that teachers are placing greater emphasis on content covered by their respective high-stakes test.

When schools feel the pressure of accountability, curriculum shifts to content covered on State high-stakes tests. Ninety-one percent of supervisors surveyed indicate that their State high-stakes test did not contain a section devoted to the arts. Administrators are not held accountable for the inclusion of arts in the school curriculum. These results allow the researcher to conclude that the value of arts by administrators is diminishing in the public schools.

How has funding for music education been impacted since the passing of the No Child Left Behind Act of 2001?

Funding for music education has been negatively impacted as a result of NCLB (H. Res. 1, 2002). The arts were originally included in the No Child Left Behind Act of 2001. In 2003 the arts were removed based on the Bush Administration's policy of the termination of categorical programs with limited impact in order to fund higher priorities (Chapman, 2004). Chapman states that funding for arts programs has decreased since the creation of NCLB (H. Res. 1, 2002).

This study on the impacts of high-stakes testing on music education revealed that funding for music programs has been negatively impacted. Over half of the supervisors that participated report a decrease in funding for music programs since 2001. Some supervisors indicate that music programs were functioning on the same budgets for the past several years. Not only are music programs losing funding they are also losing educators. The reductions in funding have led to the elimination of music teaching positions. In some States, supervisors state that multiple teaching positions had been eliminated from the music programs. These reductions in funding

for music programs are fundamentally linked to the lack of inclusion on State testing. School administrations fund subjects that play a role in school accountability before funding programs that do not. Music education is not being valued for its benefits for students and is subsequently being removed from schools in the Nation.

How has instructional time been impacted in music education since the passing of the No Child Left Behind Act of 2001?

Music instructional time has been negatively impacted due to NCLB (H. Res. 1, 2002). The largest portion of the survey was devoted to the impacts of high-stakes testing on instructional time since 2001. The educators and supervisors that were interviewed during the survey development process indicated that instructional time for music was suffering the most. One researcher indicates that the first subjects to suffer as a result of testing are the fine arts (Popham, 2001). Mishook & Kornhaber (2006) reveal that principals surveyed in Illinois, Maryland, New Mexico, and New York indicated a decrease in arts instruction with one-third of the principals reporting a large decrease in arts instruction.

The results of this study indicate that the amount of instructional time for students has been negatively impacted as a result of high-stakes testing. Supervisors were asked to provide information about loss of instructional time due to: teaching test items, losing rooms to be used as testing sites, music educators having to teach Reading, and changing class schedules.

At least one-fourth of the supervisors state a loss of instructional time. The supervisors that participated in this survey report:

- Music educators have had to stop instructional time in order to teach students test items and strategies resulting in loss of class time.
- Music rooms are being used as testing sites resulting in the loss of instructional time.
- Music educators are required to teach Reading classes resulting in the loss of music classes.

- Music educators have had to change schedules in order to teach a performance ensemble before or after school due to lost class time as a result of increased teaching requirements in Reading and Math.
- Music educators have given up planning periods to teach ensembles because their regular rehearsal time is devoted to Reading and Math remediation.
- Students spent more time in music classes in 2001 than in 2007.

The most significant issues facing music educators in relation to instructional time are: having to teach test items/strategies, and having to rehearse a performance ensemble before or after school. This study indicates that music educators are losing significant instructional time due to high-stakes testing.

How have students been impacted in music education since the passing of the No Child Left Behind Act of 2001?

Music students have been negatively impacted since the passing of NCLB (H. Res. 1, 2002). The last section of the survey centered on music student participation in music classes. Supervisors were asked if music students had to drop a music class in order to take a course in Reading or Math. The results of the study indicate that high-stakes testing has had a negative impact on student participation. The largest percentage of supervisors that participated indicate that students had dropped music classes in order to take additional classes in Reading and Math. Supervisors also indicate that more students participated in music classes in 2001 than did in 2007. When the supervisors were asked if they felt the change in student participation was attributed to high-stakes testing, a majority stated ‘yes.’ The minority of supervisors that did indicate more students participating in music classes in 2007 than in 2001 state that the increase in participation may not be attributed to high-stakes testing.

After discussing the impacts of high-stakes testing on curriculum, funding, and instructional time, it is not surprising that student participation was negatively impacted as well. More than three-quarters of the supervisors indicate that music students have dropped a music

class in order to take a Reading or Math course. Comments from the supervisors in the previous chapter indicate that students have had to spend additional time in Reading and Math in order to help raise test scores. It is not that students are developing a love for Reading and Math, these students are being required, by counselors and administrators to spend more time in these core content areas in order to improve test scores. Administrative sanctions as a result of low-test scores are determining the curriculum, instructional time, funding, and student participation in schools.

Implications for Theory

Standardized testing was developed at the beginning of the twentieth century. Critics of public education were searching for a means of assessment that would measure student progress and teacher effectiveness. Educators examined this form of testing with mixed reviews. Scientifically minded teachers thought that these tests could easily assess student progress while improving the public opinion of public education while the traditional-minded educators were upset that their grading policies were being challenged. The general public has been the biggest supporter of standardized testing believing that standardized tests are a strong indicator of teacher and school effectiveness (Giordano, 2005). Giordano (2005) also states that standardized testing was embraced by administrators due to its cost effectiveness as a means for measuring school achievement. Parents indicated that the use of standardized testing could be used to pinpoint learning problems in students and outline needs for remediation. Politically, government officials became more interested in standardized tests that covered national security and economic health.

One hundred years later, education in the United States is shrouded in a new age of accountability, standardized testing is now being used as a means to measure success in teachers and students by school administrators. High-stakes tests give schools an efficient method of

measuring progress. Researchers state that high-stakes testing has been used for a variety of reasons including: the promotion of privatized education, profit for test manufacturers, and politics (Kohn, 2000). Standardized testing is being used today in much the same fashion it was when it was created. The differences today are in the levels of significance that the scores hold. The problems in education does not lie in the use of standardized state testing, but how heavily administrators use the scores from state testing to measure student achievement. Standardized tests were developed as an easy and economical way to measure school and teacher effectiveness, but the enactment of NCLB (H. Res. 1, 2002), has a created a whole new level of accountability in public schools. With the federal mandates in reading and math, and the lack of arts inclusion on the state high-stakes tests the results of this survey are not very surprising. What is frightening is the severity of impact that high-stakes testing is having on music education. Music educators are fighting to justify music and the other fine arts curriculum in an educational system that does not hold the teaching of the discipline accountable.

Issues

Reading and math skills are very important to students but our educational system may be placing too much emphasis on these subjects. The issues for music education created by school accountability and high-stakes testing are:

- Reduced funding for music education.
- Reduced instructional time for music education.
- Reduced number and variety of music classes.
- Reduced student participation in music.

There needs to be a re-evaluation of how schools are held accountable for student learning. The problem for music education lies in the emphasis that is placed on state tests mixed with music's difficult nature to assess using a paper and pencil test.

In order to measure student learning, a new comprehensive portfolio needs to be developed that measures school achievement in all areas. Standardized tests could still be used for the core content subjects with inclusion of an arts and humanities section, much like the section that exists on the Kentucky state high-stakes test. School success should be based on student achievement in all disciplines. In order to measure achievement for performance ensembles, school groups could participate in sanctioned state assessment festivals. Most school's performance groups already participate in district, regional, or state festivals. The performance assessment would function much the same as it currently does. A critique exists in all states designed to measure the quality performance of performance ensembles. Judges for the performance assessment concerts would be distinguished band directors from other districts, states, and colleges using the scores from these sanctioned events to determine annual progress or achievement of the performance ensembles. These results would then be added as a section in a school-wide assessment portfolio, which could be sent to the State Department of Education for review.

Implications for Music Education

The results of this study, on the impacts of high-stakes testing on music education, report that music education is being negatively impacted due to accountability and the curricular emphasis on reading and math. The study showed that some issues were more apparent than others. A majority reported decrease in funding and participation. Seventy-seven percent of supervisors reported that music students had dropped a music class in order to double-up or take remedial classes in reading and math. The variety and number of music classes have been reduced in schools and the actual instructional time is taking a hit in order to teach test strategy and test items. Music educators have changed their schedules in order to continue the inclusion

of a performance ensemble in the music program. These are some suggestions to help change the legislations philosophy on the need for music education in schools:

- Inclusion of a music portion on the state level high-stakes test.
- Integration of music into core subjects.
- Improving music education advocacy.

By including a music portion on the State high-stakes test, the subject gains instant credibility with the State Department of Education ensuring funding and instructional time in schools. Even if the music section did not weigh as heavily as reading or math, music would play a role in determining school success, and could not be ignored by school administration.

Integrating music into the core curriculum is important to the success and longevity of music in schools. Music education is left out of the testing process because of its difficult nature of evaluation. If music is not being included on the State high-stakes test, it is not going to be funded and taught. A participating supervisor, stated:

We must provide the general public with clean, clear research-based reasons and connections of how music and the arts contribute to deeper conceptual understanding in other content as well as developing group processes and creative thinking. This must be concrete information that is spread across the Nation.

Argabright (2005) states that because the current trend in education focuses on student achievement, curricular integration is essential to prevent reductions in music education.

Argabright lists music's contributions to a child's total education. Music can be used for:

- Improving spatial reasoning ability, which enhances math and science skills.
- Developing the ability to understand and use symbols in new contexts.
- Helping students develop decoding and interpretation skills.
- Increasing students' vocabulary and language skills.
- Fostering student creativity.

- Allowing students to exercise problem-solving skills
- Encouraging self-discipline.

Educating teachers of core content classes will help promote music education and take the fear out of incorporating music activities in the non-music classroom. It is up to the music educators to take the initiative in promoting music education across the curriculum.

Improving music advocacy is a necessary step in promoting music education in public schools. Elpus (2007) states that music educators cannot expect policymakers to understand why music is important to students. Public policy is based on accurate knowledge and informed judgment. Elpus continues by stating that advocacy helps others to understand music educator's beliefs and commitments. Elpus states:

Teachers in the field bear responsibility for improving music education advocacy as well. It is infinitely easier to advocate on behalf of strong school music programs that offer comprehensive, sequential instruction than it is to advocate for music programs of substandard quality (p. 17).

No one understands the importance of music education for students more than music educators. The benefits of music education must be communicated to State Departments of Education as well as the National Legislation.

Future Research

Research that correlates test scores with students who have spent additional class time in remedial reading and math classes should be examined. Are the remedial courses and the doubling-up on core subjects improving scores on high-stakes tests? I believe it would be interesting to determine if these methods are working in schools. Another area of research could be an examination of test scores from the schools that have reported an increase in music and arts participation since the enactment of NCLB (H. Res. 1, 2002).

Block scheduling and the inclusion of college credit classes for high school students should be examined as further impacts in student participation in music classes. Supervisors that participated in this study included concerns for students and their need to enroll in advanced placement classes to boost high school grade point averages for college entrance requirements. Finally, an area of future research could be a correlation between the ability of the music director and the success of the music programs. There are several music programs in each state that are thriving in the face of state high-stakes testing. Are the impacts felt in music programs the fault of NCLB (H. Res. 1, 2002), or is this legislation being used as a scapegoat for educators?

Conclusions

Through an examination of the results of this survey, the following conclusions can be stated:

- Students were offered a higher number and variety of music classes before the enactment of NCLB (H. Res. 1, 2002).
- Since the enactment of NCLB (H. Res. 1, 2002), a majority of music programs have experienced a decrease in funding since 2001.
- More instructional time was spent in music classes in 2001 than in 2007 as a result of NCLB (H. Res. 1, 2002).
- More students participated in music classes in 2001 than did in 2007 due to the enacting of NCLB (H. Res. 1, 2002).

Based on the results of this survey, high-stakes testing has negatively impacted a majority of music programs in the United States. The minority of supervisors that indicated an increase in student participation, since 2001, stated that high-stakes testing most likely did not have a part in the promotion of music education. The pressures of accountability are causing a curricular shift in emphasis towards tested material. Reading and math classes are at the center of attention. In an effort to improve test scores, students who perform poorly in reading and math had to drop elective classes in order to double-up on core subjects and remediation. Music educators are

very aware of the importance of arts in the curriculum and it is time that administrators and legislatures understand the value of music in the curriculum for students. New forms of testing need to be developed that incorporate music sections. Educators should work to develop a measurement for performance assessment to be included on the state high-stakes test. If inclusion is not a possibility, music educators should push for a new method of school accountability, a method that rewards schools for increased student participation in fine arts classes. Music educators have to be the loudest voices of advocacy and the ones to change policy. State legislators must be made aware of the impacts of high-stakes testing in all areas of the music program because without music in schools students lose a medium of creativity and discovery.

APPENDIX A
SURVEY

Personal Information:

1. How many years have you been an arts supervisor?
2. Are you a District or State level supervisor?
 - a. District Level Supervisor
 - b. State Level Supervisor
3. Were you a fine arts teacher before becoming an arts supervisor? If so, how many years did you teach, and which art form did you teach?
 - a. Yes, taught art
 - b. Yes, taught music
 - c. Yes, taught theatre/drama
 - d. Yes, taught dance
 - e. No, did not teach fine arts
 - i. Please indicate number of years taught
4. In which State do you supervise?
5. How many music educators do you supervise?
6. Please include your e-mail address if you would like a copy of the results sent to you (optional).

Test Information:

1. Does your State Department of Education administer a high-stakes test? If yes, please continue. If no, please submit your survey now
 - a. Yes
 - b. No
2. Does the high-stakes test have a section devoted to the arts?
 - a. Yes
 - b. No
 - c. Don't Know
3. If yes, what content areas are covered? Check all that apply.
 - a. Music Theory
 - b. Music History
 - c. Music Appreciation
 - d. Jazz History/Improvisation
 - e. Other (please specify)

Impact on Curriculum Since 2001:

1. Has there been a change in the amount and variety of music classes offered since 2001? Check all that apply.
 - a. Number of Classes has Increased
 - b. Variety of Classes has Increased
 - c. Number of Classes has Decreased
 - d. Variety of classes has Decreased
 - e. No Change in Variety
 - f. No Change in Number

Impact on Funding since 2001:

1. Has funding for music programs changed since 2001?
 - a. Yes
 - b. No
 - c. Don't Know
2. If yes, could you please estimate a percentage of increase or decrease?
 - a. Increased Percentage in Funding
 - b. Decreased Percentage in Funding
3. Have any music teaching positions been eliminated because of reduced funding since 2001?
 - a. Yes
 - b. No
 - c. Don't Know
 - d. If more than one, please provide number

Impact on Instructional Time since 2001:

1. What is the difference in amount of hours students spent in music classes in 2007 versus the amount of hours students spent in music classes in 2001?
 - a. More hours spent in music classes in 2007
 - b. More hours spent in music classes in 2001
 - c. No Change
 - d. Don't Know
 - e. Number of Hours
2. Have music educators had to stop instruction during their music class in order to teach students a test strategy or prepare for a test item?
 - a. Yes
 - b. No
 - c. Don't Know

3. If yes, how many hours of instruction do you estimate music educators lose per year?
 - a. 1-5 hours
 - b. 6-10 hours
 - c. 11-15 hours
 - d. More than 15 hours per year
4. Are music rooms used as testing sites?
 - a. Yes
 - b. No
 - c. Don't Know
5. If yes, how many hours of instruction per year do you estimate music educators lost as a result?
 - a. 1-5 hours
 - b. 6-10 hours
 - c. 11-15 hours
 - d. More than 15 hours per year
6. Have music educators been required to teach Reading classes?
 - a. Yes
 - b. No
 - c. Don't Know
7. If yes, how many music classes have been removed from the program in order to allow music teachers to teach Reading?
 - a. 0 classes
 - b. 1-2 classes
 - c. 3-4 classes
 - d. More than 4 music classes removed from the daily schedule
8. Have music educators changed their schedules in order to teach a performance ensemble before or after school due to lost class time as a result of increased teaching requirements in Reading and Math? If yes, can you estimate a percentage of music educators in your District or State (based on supervisor level) that this has impacted?
 - a. Yes
 - b. No
 - c. Don't Know
 - d. Estimate Percentage
9. Have music educators given up planning periods to teach ensembles because their regular ensemble time is devoted to Reading and Math remediation?
 - a. Yes
 - b. No
 - c. Don't Know

Impact on Music Students:

1. Have music students had to drop a music class in order to take a course in Reading or Math?
 - a. Yes
 - b. No
 - c. Don't Know

2. How does the amount of students participating in music classes in 2007 compare to the amount of students participating in music classes in 2001: Please estimate a percentage of change, if you are able.
 - a. Percentage Increased
 - b. Percentage Decreased
 - c. No Change
 - d. Don't Know

3. Do you feel that this change in participation can be attributed to high stakes testing?
 - a. Yes
 - b. No
 - c. Don't Know

Additional Comments:

1. Please provide any additional comments on the Impact of high-stakes testing on music education.

APPENDIX B
IMPACT ON CURRICULUM BY STATE

Table B-1. Supervisors indicating change in classes offered since 2001

State (number of supervisors)	Number of classes has increased	Variety of classes has has increased	Number of classes has decreased	Variety of classes has decreased	No change in variety	No change in number	No report
AZ (5)	1	1	2	2	1	1	1
CA (8)	3	3	2	1	2	2	0
CO (1)	0	1	0	0	0	0	0
CT (7)	2	0	5	3	0	0	0
DE (1)	1	1	0	0	0	0	0
FL (6)	1	1	4	3	0	0	1
GA (2)	0	0	0	0	0	0	0
IA (3)	0	0	2	2	0	0	0
ID (2)	1	1	0	0	0	0	1
IL (6)	1	1	2	2	1	2	0
IN (2)	2	2	0	0	0	0	0
KS (2)	0	0	2	1	0	0	0
KY (1)	0	0	1	0	0	0	0
LA (4)	0	0	1	2	0	1	2
MA (6)	0	0	3	2	0	2	2
MD (9)	1	2	3	2	2	3	2
MI (2)	2	1	0	1	0	0	0
MN (2)	0	0	0	1	0	1	0
MO (5)	1	1	2	1	1	0	0
MT (1)	0	0	1	0	0	0	0
NC (3)	1	0	0	0	3	2	0
NE (2)	0	0	2	0	0	0	0
NJ (11)	5	5	0	0	2	1	5
NV (3)	1	0	1	0	1	1	0
NY (16)	8	7	4	4	3	2	1
OH (6)	1	1	1	0	4	1	0
OK (3)	0	2	1	1	1	1	0
PA (7)	1	2	3	2	2	2	1
RI (1)	1	0	0	0	0	0	0
SC (4)	1	1	3	2	0	0	0
SD (1)	0	0	1	1	0	0	0
TN (2)	1	0	0	0	1	1	0
TX (2)	1	2	0	0	0	0	0
UT (1)	0	0	0	0	1	1	0
VA (1)	0	0	1	0	0	0	0
VT (1)	0	0	0	0	1	1	0
WA (4)	2	1	0	0	1	1	1
WY (1)	1	1	0	0	0	0	0

APPENDIX C
IMPACT ON FUNDING BY STATE

Table C-1. Funding changes since 2001

State	Estimated increase	Estimated decrease
AZ	0%	30%
CA	15%	22%
CO	No report	No report
CT	17%	28%
DE	12%	0%
FL	15%	10%
GA	No report	No report
IA	20%	25%
ID	25%	0%
IL	0%	22%
IN	8%	0%
KS	0%	37%
KY	0%	50%
LA	10%	0%
MA	20%	30%
MD	6%	Report (no %)
MT	No report	No report
NC	5%	0%
NE	0%	10%
NJ	16%	15%
NV	0%	32%
NY	116%	36%
OH	100%	48%
OK	0%	28%
PA	5%	30%
RI	30%	0%
SC	10%	25%
SD	0%	25%
TN	No report	No report
TX	251%	0%
UT	No report	No report
VA	No report	No report
VT	No report	No report
WA	10%	0%
WY	0%	15%

APPENDIX D
IMPACT ON INSTRUCTIONAL TIME BY STATE

Table D-1. Hours spent in music classes in 2001 versus 2007

State (supervisors)	More in 2007	More in 2001	No change	Don't know
AZ (5)	0	2	1	1
CA (8)	1	4	3	0
CO (1)	0	0	1	0
CT (7)	0	4	2	0
DE (1)	1	0	0	0
FL (6)	0	4	1	0
GA (2)	0	0	0	0
IA (3)	0	1	0	1
ID (2)	0	1	0	0
IL (6)	0	2	2	0
IN (2)	1	0	1	0
KS (2)	1	0	0	1
KY (1)	0	1	0	0
LA (4)	0	1	1	0
MA (6)	0	2	1	0
MD (9)	1	2	2	0
MI (2)	0	0	1	1
MN (2)	0	1	1	0
MO (5)	0	3	1	0
MT (1)	0	0	0	0
NC (3)	1	0	2	0
NE (2)	0	1	1	0
NJ (11)	1	1	4	1
NV (3)	0	1	1	1
NY (16)	1	2	9	3
OH (6)	0	1	5	0
OK (3)	0	2	0	1
PA (7)	0	2	3	1
RI (1)	0	0	1	0
SC (4)	0	3	0	1
SD (1)	0	1	0	0
TN (2)	0	1	1	0
TX (2)	0	2	2	0
UT (1)	0	0	1	0
VA (1)	0	0	0	0
VT (1)	0	0	1	0
WA (4)	0	1	1	1
WY (1)	0	0	1	0

APPENDIX E
IMPACT ON STUDENT PARTICIPATION BY STATE

Table E-1. Changes in student participation since 2001

State (supervisors)	Increased	Decreased	No change	Don't know
AZ (5)	0	2	0	2
CA (8)	2	3	0	0
CO (1)	1	0	0	0
CT (7)	0	5	0	0
DE (1)	1	0	0	0
FL (6)	1	2	0	1
GA (2)	0	0	0	0
IA (3)	0	1	0	1
ID (2)	0	1	0	0
IL (6)	0	3	1	0
IN (2)	1	0	0	1
KS (2)	0	1	0	1
KY (1)	0	1	0	0
LA (4)	1	1	0	1
MA (6)	0	2	0	1
MD (9)	1	2	1	0
MI (2)	0	1	1	0
MN (2)	0	1	0	0
MO (5)	1	1	1	0
MT (1)	0	0	0	0
NC (3)	1	2	0	0
NE (2)	0	1	0	0
NJ (11)	3	4	0	1
NV (3)	0	1	1	1
NY (16)	4	6	2	2
OH (6)	3	2	0	0
OK (3)	0	2	0	0
PA (7)	1	3	0	1
RI (1)	0	0	1	0
SC (4)	0	3	0	0
SD (1)	0	1	0	0
TN (2)	1	0	1	0
TX (2)	0	1	0	1
UT (1)	0	0	0	0
VA (1)	0	0	1	0
VT (1)	0	0	1	0
WA (4)	1	0	1	1
WY (1)	0	1	0	0

APPENDIX F
PARTICIPANT AND TEST INFORMATION

Table F-1. Years experience as a fine arts supervisor

0-5 years	6-10 years	11-15 years	16-20 years	21-25 years	26+ years
58	36	26	15	4	7

Note. 146 supervisors reported information, 68 supervisors did not.

Table F-2. Years experience as a fine arts teacher before becoming an arts supervisor

0-5 years	6-10 years	11-15 years	16-20 years	21-25 years	26+ years
28	12	24	19	19	30

Note. 122 supervisors reported information, 92 supervisors did not.

Table F-3. Disciplines taught before becoming a fine arts supervisor

Art	Music	Theatre/Drama	Dance	Did not teach fine arts
3	136	6	0	5

Note. 150 supervisors reported information, 64 did not.

Table F-4. Supervisors indicating administration of state test

Yes	No	Skipped question
121	12	81

Table F-5. State test inclusion of fine arts

Yes	No	Don't know	Skipped question
7	112	3	92

Table F-6. Fine arts areas covered by high-stakes test

Music theory	Music history	Music appreciation	Jazz history and improvisation	Other	skipped question
7	4	5	3	2	207

Table F-7. Participant information

State represented	Number of supervisors participating from state	Number of educators supervised from state
AZ	5	1,942
CA	8	291
CO	1	45
CT	7	537
DE	1	8
FL	6	10
GA	2	72
IA	3	1,728
ID	2	38
IL	6	342
IN	2	36
KS	2	33
KY	1	5
LA	4	56
MA	6	348
MD	9	2,777
MI	2	27
MN	2	0
MO	5	298
MT	1	200
NC	3	102
NE	2	7
NJ	11	457
NV	3	83
NY	16	3,379
OH	6	151
OK	3	158
PA	7	359
RI	1	7
SC	4	230
SD	1	2
TN	2	93
TX	2	10
UT	1	8
VA	1	100
VT	1	65
WA	4	65
WY	1	23

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BIOGRAPHICAL SKETCH

Christopher J. Heffner was born in Youngstown, Ohio. He received his Bachelor of Music Education from Western Kentucky University in 1997, and served as band director for Todd County Central High School in Elkton, Kentucky from 1997-2001. While on staff at Todd Central, he served as director of the athletics and concert bands. Mr. Heffner also taught choir, music appreciation, and humanities. Under his direction, the concert ensemble received distinguished ratings at regional concert festivals, while the marching band qualified for state regional competition from 1997-2000, with a State semi-final appearance in 1999. Mr. Heffner also had the privilege of co-directing the vocal and dance variety show; 'TC Showcase' in 1998 and 1999.

In 2003, Mr. Heffner received his Master of Music in trumpet performance from the University of Florida. In the fall semester of 2003, he began coursework at the University of Florida for his doctorate in music education with an emphasis in wind conducting. While at the university, Mr. Heffner was a graduate assistant with the Florida bands, where he was conductor of one of the concert bands and graduate conductor of the symphonic band and wind symphony. He was the instructor for the brass methods course for two years, and a teaching assistant with the secondary methods course for one year where his responsibilities included observing student teachers. Also during his time at the University of Florida, Mr. Heffner maintained a private trumpet studio and mentored undergraduate conductors. Mr. Heffner also worked with the Gator marching band for three years and was a co-conductor of the basketball bands for two. He was co-principal trumpet in the University of Florida Wind Symphony for six years, University Orchestra for two, and a member of the University of Florida Jazz ensemble for one. Conducting teachers included Dr. David Waybright and Dr. John Carmichael. Trumpet instructors included Dr. Joyce Davis and Dr. Marshall Scott.

Mr. Heffner remained an active trumpeter in Florida, performing with the Gainesville Symphony Orchestra, Gainesville Philharmonic, and the Gainesville Brass Quintet. He is a member of Music Educators National Conference, International Trumpet Guild, Phi Mu Alpha Sinfonia, Pi Kappa Alpha Fraternity, and an honorary member of both Kappa Kappa Psi Honorary Band Fraternity and Tau Beta Sigma Honorary Band Sorority