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EFFECTIVE SECONDARY CHORAL TEACHER BEHAVIORS: A SURVEY OF OKLAHOMA SECONDARY CHORAL DIRECTORS

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EFFECTIVE SECONDARY CHORAL TEACHER BEHAVIORS:
A SURVEY OF OKLAHOMA SECONDARY CHORAL TEACHERS

A Dissertation
APPROVED FOR THE UNIVERSITY OF OKLAHOMA
SCHOOL OF MUSIC

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ABSTRACT

The purpose of the study was to identify effective secondary choral teacher behaviors that could be used in a choral teacher assessment instrument. Participants were 180 secondary public school choral teachers from the membership rolls of the Oklahoma Music Educators Association.

The following research questions were considered throughout the investigation: (a) What are important instructional behaviors that secondary public school choral music teachers in the state of Oklahoma believe should be included in a secondary choral music teacher assessment tool?; (b) Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers based on years of experience?; (c) Is there a difference of opinion on important instructional behaviors between teachers in rural and urban districts?; (d) Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers teaching at the following levels: Mid High 9th-10th grades, Senior High 11th – 12th grades, Middle School 6th – 8th grades, Junior High 7th -9th grades, and High School 9th – 12th grades?; (e) Is there a difference of opinion on important instructional behaviors between secondary public school music teachers from small schools and music teachers from large schools?; (f) Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers of varying ages? and (g) Is there a difference of opinion on important instructional behaviors between male and female secondary public school choral music teachers?

I. INTRODUCTION

Background

The 1957 launching of the Russian satellite Sputnik spurred American educators and government leaders to re-evaluate the status of student learning and teacher evaluation. In doing this, more focus was placed on learner behaviors, student achievement and teacher assessment and growth. The competency-based teacher education movement of the early 1970s brought teacher accountability under more intense scrutiny. State-wide assessments of teachers became common during the 1980s as politicians, concerned citizens, and educators addressed issues such as excellence, equity, accountability, restructuring, and teacher empowerment (Boyle & Radocy, 1987).

Traditionally teacher evaluation systems have fulfilled two purposes, accountability and professional growth (Bridges, 1990). Accountability is often invoked to justify the need for teacher evaluation. Wagner (1989) pointed out that accountability implies a set of questions: "accountable to whom, for what, in what manner and under what circumstances" (p. 1). In addition, concerns surface regarding the most appropriate unit of accountability.

Teacher evaluation for the purpose of professional growth has steadily gained popularity, and has won praise from teachers' organizations and administrators' groups (Duke & Stiggens, 1986). Many teacher evaluation systems focusing on professional development are based on individual goals that permit competent teachers to grow (Duke, 1995). Besides establishing a better working environment

between administrators and teachers, this purpose also frees administrators to spend more time with teachers who need intensive assistance (Duke, 1990).

A debate has developed around the issue of whether accountability-based and growth-oriented teacher evaluation can coexist in the same evaluation system (Duke, 1990; McNeil, 1981; Pfeifer & McLaughlin, 1988). One side believes that both purposes can be served in the same system. The other maintains that accountability and growth may be compatible in theory, but in practice too much confusion and role conflict arise to allow a functional blending of purposes (Duke, 1995). Duke (1995) states that "professional growth often entails trust and risk-taking factors which may be undermined by concern for accountability" (p. 6). One point that advocates agree on is that teachers should be held accountable for professional growth.

In an effort to establish high observer agreement, developers of statewide evaluation systems have tried to define explicit descriptions of competencies in terms of observable teacher actions. Medley (1982) defines a competency as any single knowledge, skill, or value that is believed to be relevant to the successful practice of teaching. Taylor (1980) believes a competency is the knowledge, attitude, or behavior demonstrated within a certain context up to a specific level. Taebel (1992) states that "while specifying the competencies was difficult, it was considerably more difficult to measure competencies and extremely difficult to demonstrate that a teacher who exhibited a competency was necessarily more effective than one who did not" (p. 311). Initially the validity of the competencies was determined by studies of educators' opinions; more recently, claims for the validity of the competencies have relied on the "teacher effectiveness" research base. From this point of view, many

states have proclaimed that the competencies used in their statewide assessment programs broadly apply to all grade levels and to all subject areas (Taebel, 1990). Taebel goes on to state "evaluation of any teacher in terms of demonstrated competencies without consideration of the teacher's purpose, the students, or the situation represents an atrophied conception of teaching" (p. 313). Merrion and Larsen (1986) found that music teachers are often evaluated solely in terms of classroom management skills and assembly programs. Likewise Brophy and Alleman (1993) question whether it is appropriate to evaluate music educators exclusively on general competencies.

In a study of the Alabama Career Incentive Program, Taebel (1990) found that one-third of the music teachers expressed concern with the validity of the competencies used to evaluate teacher performance and the qualifications of the evaluators. They believed that these competencies were either not appropriate or not comprehensive enough to evaluate music teachers validly. "These generic competencies were assumed not only to be right for all teachers, but also to be major contributors to student learning" (Taebel, 1990, p. 313).

During the last thirty years, some music researchers have produced definitions of excellent teaching by using a survey or questionnaire to collect and quantify responses from educators in the field (e.g., Baker, 1981; Fenton, 1957; Taebel, 1980; Taylor, 1980). Many others have examined teacher actions in the classroom through varying observational models (e.g., Curtis, 1986; Erbes, 1972; Froehlich, 1976; Hedrick, 1976; Nolin, 1971; Yarbrough, 1975). Another type of research measured the characteristics of teachers in terms of their personality traits, leadership styles,

attitudes, or values (e.g., Barr, 1961; Beecher, 1949; Ryans, 1960). According to Taebel (1992) a popular belief exists that personality traits are important contributors to a teacher's effectiveness. Smith (1985) states "the personal qualities of a teacher are many times more important than all of the competencies listed herein as regards success in teaching" (p. 87). However, Taebel (1992) concluded that the widespread belief that a teacher's personality is a major contributor to student behavior and learning is not supported by research. Hersey and Blanchard (1988) concluded that the effective teacher is one whose leadership style matches the demands of the group. After reviewing the characteristics that make an effective teacher, Barr (1958) stated that "acts are not good or bad, effective or ineffective, appropriate or inappropriate in general but in relation to the needs, purposes, and conditions which give rise to them" (p. 696).

There has been considerable research conducted on the diverse range of teacher behaviors. Although there is no complete and sufficient set of behaviors that all teachers must develop, expert teachers differ from novice teachers and effective teachers differ from ineffective teachers in ways that are observable and measurable (Berliner, 1986). Berliner found that the differences between success and failure deal with personal delivery style, knowledge, accuracy of academic content, and classroom management skills. Gage (1978) and Medley (1977) suggested that exemplary teaching is determined by the context in which it occurs, differing by grade levels, geographical locations, sociological situations, students' intellectual characteristics, and subject matter. Only in recent years has context been utilized as a crucial factor in studies of exemplary teaching. In the field of music education, only

a few such qualitative or naturalistic studies have been undertaken (e.g., Freundlich, 1978; Gerber, 1983; Krueger, 1987; L'Roy, 1983; Schleuter, 1988; Wing, 1978; Wolfgang, 1990).

David Elliott (1992, 1995) developed a model of exemplary teaching that uses context as a crucial study factor and broadly defines the expert music educator as one who exhibits two forms of expert/professional knowledge: musicianship and educatorship. Elliott (1992) explains that "the music educator's educational expertise is highly tuned to the nature of musical practices, musical works, music students, and musical values" (p. 13). Elliott states that musicianship and educatorship are procedural and that the expert music teacher uses four areas of supporting knowledge in relation to both:

1. formal knowledge consists of textbook and scholarly information.
2. informal knowledge is the ability to utilize formal knowledge for making quick strategic judgements in the context of one's practice.
3. impressionistic knowledge is a strong intuitive sense that one line of action is better than another.
4. supervisory knowledge is essentially "thinking on one's feet," or managing all that occurs in the classroom moment by moment.

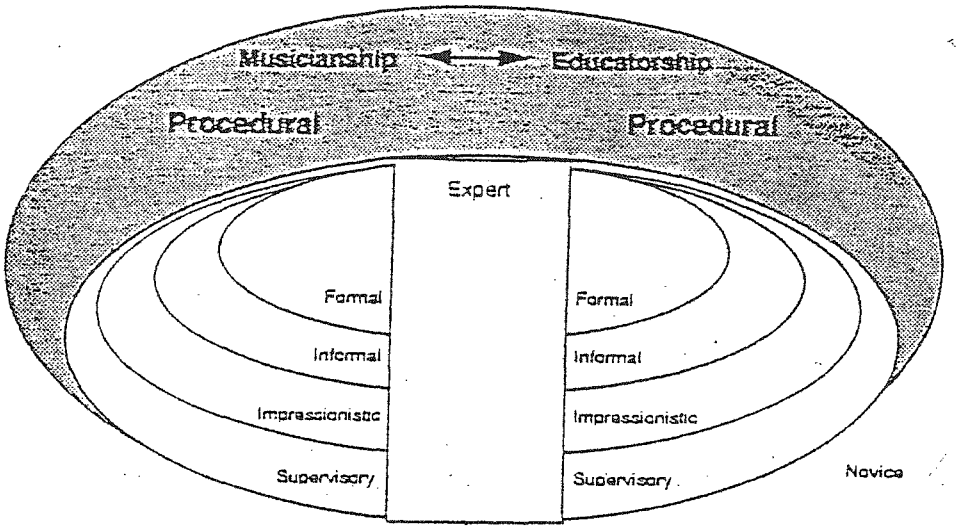

Figure 1. David J. Elliott's Model of the Professional Music Educator (Elliott, 1995, p. 263).

Elliot's model of the expert/professional music educator indicates that an in-depth and working knowledge of both musicianship and educatorship is important for the music teacher at any level.

The most common method of evaluating teacher competence is classroom observation by an administrator. Data gathered by observation are vulnerable to error from a variety of sources that may affect reliability (Evertson & Green, 1986). Taebel (1992) believes evaluators must have some understanding of the classroom situation and educational tasks before they can make a sound judgement about the teacher's competencies, personal qualities, or leadership style. Student performance outcomes may also relate to home-life, community involvement, and school as well as the teacher. Taebel (1992) states, "careful consideration of all the variables should be made before judgments are rendered" (p. 314).

Music educators have reviewed assessment tools in several different school districts and states. In evaluation studies of beginning teachers in Georgia, Taebel (1987) found the percentage of music teachers who passed the performance based classroom teacher evaluation was lower than the mean on seven of the eight competencies compared with other classroom teachers. Georgia used a checklist to determine the presence of a competency. The state established minimum pass levels for each of eight competencies based on "expert" opinion rather than using normative data (Taebel, 1990). Using the same study in Humble, Texas, Taebel (1990) found music teachers had lower mean scores in eight of ten competencies as compared with other classroom teachers. Music teachers scored highest in the area of maintaining a positive environment. They scored lowest on "evaluates and provides feedback on student progress" (Taebel, 1990, p. 313). In Florida, where the total score (rather than separate competency scores) was used, the average total score for all music teachers was lower than the average total score for all other teachers (Peterson, 1986). Florida assesses teachers based on four domains with these domains being evaluated using twenty-one performance criteria. Using a data source other than the classroom, Smith (1985) looked for consensus validity of the competencies identified by the Florida Music Educators Association through a survey of FMEA members.

Many teachers are concerned about the applicability of general competencies to music teaching; others question the qualifications of untrained observers or evaluators (Taebel, 1990). Taebel states, "Very few music teachers know how their performance compares with that of other music teachers, or whether music teachers as a group do better or worse than their colleagues in other subject areas" (p. 50).

"Because national standards in music education are voluntary, there is no uniformity in state assessments, and most states have not assessed arts instruction" (NEA report as cited in Taebel, 1990 p. 15). There is generally no consistency between states or school districts in teacher evaluation. The reliance on diverse and seemingly unrelated bases for evaluating teaching expertise stems from the lack of an accepted hierarchy of educational outcomes to serve as a basis for judging (Standley & Madsen, 1991).

Definitive conclusions about the process of evaluating teaching expertise are difficult to attain. Standley and Madsen (1991) found that "despite a multitude of research, the majority of variables investigated seem to be inconsistently delineated and almost hopelessly confounded" (p. 5). Good and Mulryan (1990) suggest that the nature of teaching makes it impossible to evaluate a teacher's performance with a single evaluation instrument. Travers (1981) believes that a school that can justify evaluating all teachers through identical procedures is probably lacking innovation. McGreal (1983) suggests that evaluation be customized by allowing teachers to develop a plan for professional improvement that is monitored by either the principal or another teacher. Peterson (1986) contends that "no single line of evidence is reliable enough, works for all teachers, addresses all that a teacher does, or is compatible with the varied conceptions of teaching" (p. 312).

Because of the complexity of public expectations, teacher evaluation has become a necessity. As the demand for better education increases so does the demand for more effective forms of teacher evaluation. Allen (1997) found that "because music teachers use special skills and behaviors specific to the subject they are teaching,

general non-subject specific evaluation instruments are inappropriate and even misleading" (p. 1). An appropriate evaluation instrument must be developed to assess music teachers based on the specific skills and behaviors used in music instruction.

Need for the Study

Because of the emphasis on teacher assessment and effectiveness, states have implemented many different forms of evaluation. However, traditional models of evaluation often do not match the goals of constantly changing educational curricula (Connelly, 1999). Teachers are being asked to move from more traditional teaching methods to methods that entail increased student participation and more complex student outcomes, yet the traditional model of teacher evaluation has not kept pace with these changes (Brandt, 1996).

Literature on music teacher evaluation suggests that generic assessment forms are inappropriate and inadequate for music teachers. Taebel (1990) proposes that music teachers are evaluated on the wrong criteria, offering as evidence the consistently low scores music teachers receive in states where generic teaching competencies and behaviors are evaluated. Schulman, in an interview with Brandt (1988), cautions that teaching models and procedures should not be so generic that they ignore the structure of the content areas. Taebel (1990) goes on to argue that music teachers use skills and behaviors specific to the teaching of music. These nonverbal skills and behaviors must be added to improve the evaluation process for music educators.

Doerksen (1990) states that an instrument designed specifically for music teacher evaluation must be used. He also states that administrators or personnel qualified in the field of music should conduct music teacher evaluations. However, in many

school districts this is simply not a possibility. Due to time constraints and funding, many music teachers find themselves evaluated by a general administrator with little or no knowledge of the subject area. This is detrimental to the teacher and to music education (Taebel, 1990).

In the state of Oklahoma, no formal studies were found on effective music teacher behaviors that could be used to form a specific music teacher evaluation tool. Teacher evaluation instruments from thirty school districts in Oklahoma were reviewed and compared to determine similarities or differences. The assessment tools reviewed were used for all subject areas and were divided into two to four sections including classroom management and basic teaching techniques. These sections were broken down into generic statements concerning behavioral objectives. Additional study of the evaluations was conducted to see which of the behaviors applied to music teachers. The evaluation forms relied heavily on question and answer format suggesting that most high school teachers lecture the entire period. There were no categories for modeling such as "the teacher models the correct procedure" or "the teacher demonstrates the correct process" in any of the evaluation forms.

Only one district, Fairview Public Schools, had a separate evaluation form for music teachers. The Fairview form was designed for Band teachers and consisted of six very general statements and questions (Appendix A). Four out of six questions dealt with performance based behaviors with one question addressing classroom management and another question assessing teacher explanation and demonstration.

Public school music teachers have their hands full managing their programs and making sure these programs survive (Taebel, 1990). It is vital for the continuation of

music in the public schools that secondary choral music teachers determine effective teaching behaviors relevant to their discipline. It seems, then, that an appropriate first step in this process would be to ascertain in-service music educator's opinions of effective teaching behaviors. This base of information could be used in the construction of a more meaningful music teacher assessment tool.

The purpose of the project is to survey secondary public school choral teachers about important music teacher behaviors that could be included on a music teacher assessment tool.

Research Questions

1. What are important instructional behaviors that secondary public school choral music teachers in the state of Oklahoma believe should be included in a secondary choral music teacher assessment tool?
2. Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers based on years of experience?
3. Is there a difference of opinion on important instructional behaviors between teachers in rural and urban districts?
4. Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers teaching at the following levels?

    Mid-High School Choral Teachers: 9th grade – 10th grade

    Senior High School Choral Teachers: 11th grade – 12th grade

    Middle School Choral Teachers: 6th grade – 8th grade

    Junior High School Choral Teachers: 7th grade –9th grade

High School Choral Teachers: 9th grade – 12th grade

5. Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers from small schools and music teachers from large schools?
6. Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers of varying ages?
7. Is there a difference of opinion on important instructional behaviors between male and female secondary public school choral music teachers?

Definition of Terms

Competency	The demonstration of a person's ability to perform a task or tasks based on specific criteria or standards (Ring, 1981).
Music teacher	A music teacher is a person who is certified by the state in the field of music and whose primary job is to work as a music specialist teaching music.
Secondary Choral Teacher	A state certified teacher who directs school choruses in any grades between six and twelve.
Teacher competencies	The knowledge, skills, attitudes, and behaviors necessary to perform teaching tasks and other related activities (Ring, 1981).
Teacher effectiveness	Teacher effectiveness is difficult to separate from instructional effectiveness, but because teachers are the most critical variable in educational programs in

schools, important evaluative decisions must be made regarding them. Most educators agree that teacher effectiveness comes down to teacher competencies that state departments of education, professional organizations, and local school boards have identified (Boyle & Radocy, 1987).

Delimitations

The following delimitation was made concerning the study:

The study was drawn from the 453 secondary public school choral music educators in the state of Oklahoma listed on the Music Educators National Conference membership roll.

II. REVIEW OF THE LITERATURE

General History of Teacher Observation and Evaluation

1800 – 1900

Teacher evaluation began with classroom visitations by community committees during the American colonial period (Tanner & Tanner, 1987). These committees judged students' progress, determined whether proper content was taught, and judged the appropriateness of the teacher's methods of discipline and instruction. As administrative positions were created during the 1800s, evaluation and supervision were relegated to professional educators (Duke, 1995).

In 1837 the Boston school board voted to introduce music into the public schools but did not appropriate the necessary funds. Lowel Mason volunteered to teach vocal music at the Hawes School without funds for one year on a trial basis. At the end of that year the mayor asked the master of the school for a report on the success of Mason's program. This report is the first known written evaluation of a music program and music teacher in an American school (Lehman, 1992).

1900 – 1949

By the early 1900s the creation of specialist teaching positions required supervisors with specialized content knowledge. Checklists and other quantitative measures of performance were introduced to minimize personal bias and subjectivity (Tracy & McNaughton, 1993). This scientific phase was based on the assumption that research and measurement could provide supervisors with a firm base on which to judge the quality of instruction.

Most early observational instruments dealt with the learner. At the beginning of the century, educational supervisors wanted to know more about classroom activities because of a general dissatisfaction with existing methods of supervision. In 1911, Romiett Stevens used court stenographers to record a more accurate description of classroom activities (Simon & Boyer, 1974). In 1914, Horn (as cited in Curtis, 1986) invented a system in which a classroom visitor would indicate a small circle on paper to record students' recitation or request for recitation. The purpose of the instrument was to determine the distribution of pupil participation. In 1929, A. S. Barr conducted the first study of any magnitude on teacher effectiveness by identifying behavior patterns that discriminated between effective and ineffective teaching (as cited in Curtis, 1986).

In 1929, Dorothy S. Thomas and others began to focus on the effects of classroom climate in nursery school classes (as cited in Medley & Mitzel, 1963). Harold Anderson (1939) and colleagues continued Thomas' research by studying and measuring the effects of diminutive and integrative behaviors. Diminutive behavior includes the use of force, commands, threats, shame, blame, or attacks against the personal status of the individual, while integrative behavior deals with working toward a common purpose and an attempt to reduce conflict. Because of this research, Anderson developed the first intersectional teacher evaluation method that showed various characteristics of the teacher's personality. John Whitehall took the index developed by Anderson and renamed it the Social-Emotional Climate Index (Whitehall & Lewis, 1963). Whitehall felt social emotional classroom climate could be measured in terms of teacher behavior alone (Medley & Mitzel, 1963). The seven

categories of the Index ranged from learner-supportive statements to teacher-supportive statements. When using this system, Whitehall coded typewritten transcripts of sound recordings dealing with classroom behaviors.

Table 1

Categories of the Social-Emotional Climate Index

Category Number	Category Description
1.	Learner-supportive statements or questions.
2.	Acceptant or clarifying statements or questions.
3.	Problem-structuring statements or questions.
4.	Neutral statements evidencing no supportive intent.
5.	Directive statements or questions.
6.	Reproving, disapproving, or disparaging comments.
7.	Teacher-supportive statements or questions.

(Whitehall & Lewis, 1963).

1950 – 1979

In the 60s and 70s the concept of learner (student) feedback as evaluation came into prominence. Considerable research has been directed to investigate the effectiveness of feedback from students and how it relates to improving instruction. Several investigators showed that when student evaluation of teachers was fed back to teachers they improved their teaching (Bledsoe, 1975; Bryan, 1963; Gage, Runkel &

Chatterjee, 1963; Lauroesch, Pereira & Ryan, 1969; Sherman, 1978; Tuckman & Oliver, 1968; Vogt & Lasher, 1973). However, several studies on the frequency of and long-term use of student evaluation showed no significant difference in teacher improvement (Miller, 1971; Pambookian, 1972).

During the late 50s through the 70s colleges and state evaluation systems began to understand teaching could be defined by a set of competencies. Medley (1982) and Taylor (1980) describe a competency as any knowledge, skill, behavior, attitude, or value that is demonstrated in teaching. Evaluations can range from a few general competencies to a large number of very specific teacher behaviors. In 1958, Baird listed 48 competencies, while in 1976, Parr listed 511 competencies. Educators began to realize competencies had to be reduced to more manageable levels.

Another problem teacher assessors faced was the need for stating the minimum level of performance for a given competency (Taebel, 1992). Open-ended competencies in the early studies left room for teacher improvement. Closed competencies coming in later studies were very specific. Unlike an open competency, a closed competency was either present or not. This led to the development of micro-competencies in open competencies and allowed the evaluator to determine the absence or presence of specific behaviors. These micro-competencies led to criticism by educators who felt trivialities were being emphasized, implying that teaching was only the sum of many parts (Broudy, 1972). In response, specific behaviors were clustered under broader teaching activities. Baker (1981) arranged competencies into groups that might be observed daily and those requiring long term observation.

This focus on teacher behaviors and how they relate to student outcomes was especially prevalent from 1972 through 1978 (Brophy & Good, 1979; Medley, 1977; Rosenshine, 1979, 1983). This process-product research tended to follow a general paradigm. In all studies, measures of teacher behavior (process) and teacher effectiveness (product) were gathered from a large sample of classrooms at one or more grade levels. The measures of teacher behavior were derived from systematic observation of classroom interactions of teachers and students on multiple occasions throughout the school year. Measures of teacher effectiveness (process) were based on gains in student achievement (product) (Shavelson, Webb & Burstein, 1986).

1980 to Present

Toward the end of the 70s and early 80s process-product research studies grew in scope. The idea of time as a resource was re-introduced. Curriculum, subject matter, and learning strategies were included as both substance of instruction and direct antecedent of learning from instruction. Researchers on teaching had expanded their methods to include small-scale naturalistic intensive examinations of the teaching process (Evertson & Green, 1986; Green & Smith, 1983). This expansion also included teacher and student thoughts, judgments, and decisions (Clark & Peterson, 1984; Marx, 1983; Shavelson, 1983) and the social ecology of the classroom (Hamilton, 1983).

Teacher evaluation has assumed many roles throughout the history of education. McHaney and Impey (1992) indicated that the purpose of evaluation has moved along a continuum of inspection and control of teachers and classrooms. The traditional model of evaluation is still primarily a summative, accountability approach that is

reflective of a direct instruction model (Searfoss & Enz, 1996). Gitlin (1992) states that "traditional evaluation is a process that compares a set of predetermined standards (established by experts residing outside the evaluation process) with a set of practices (performed by the teacher)" (p. 65).

Some rather obvious changes in the field of instructional evaluation have begun to occur. Doyle (1983) and Millman and Darling-Hammond (1990) found as institutional budgets grew increasingly constrained and as pressures for documentation and substantiation in faculty-personnel decisions increased, a change in emphasis began taking place from evaluation for instructional improvement to evaluation for promotion, salary, tenure, and even termination decisions. They found these efforts relied on teacher evaluation for a wide variety of purposes, including selection, training, improvement, and advancement. They often envision broader roles for teachers in the evaluation procedure. There has also been a shift from arguing about whether instructional evaluation should be done at all to a concern about how best to use the different kinds of data that are available.

Current Literature

A review of the literature about teacher evaluation reveals five basic concepts.

1. Teacher evaluation is necessary.
2. There are both uses and abuses of evaluation.
3. Teacher evaluation is supposed to be used for professional development.
4. Teacher evaluation uses certain criteria or standards.
5. Student and peer evaluation should have a place in teacher evaluation.

Along with these five general concepts, many researchers agree that the major purposes of teacher evaluation are to provide a basis for:

1. Improving instruction.
2. Linking teacher performance with student achievement.
3. Making employment decisions regarding retention, transfer, and dismissal.
4. Rewarding superior performance.
5. Promoting individual and organizational growth.
6. Determining the extent to which skills learned in staff development have been applied.
7. Validating the selection process.
8. Protecting individuals, organizations, advancing teacher professionalism and school restructuring.

(Bolton, 1973; Clark, 1993; Glickman, 1990; Millman & Darling-Hammond, 1990).

According to McNeil (1981) there are two conflicting views of teacher evaluation. The first is a demand for greater accountability and the second holds that teacher evaluation should downplay the pressure of judgements from peers, students, parents, and supervisors, and focus on instructional improvement. The term accountability is used by various groups in society to legitimize what they believe to be their rights to influence and evaluate teachers (Elliott, 1981). Critics of public schools argue that teachers must be held accountable. They point to private schools as examples presumably because dissatisfied parents can remove their students and seek another alternative (Duke, 1995). However, this is not an option for many parents and

students in public schools. Wagner (1989) believes accountability implies a set of questions:

1. Should teachers be held accountable for performing functions specified in their job descriptions?
2. Do teachers meet specified performance standards?
3. Do teachers see that students attain a specified level of achievement?

Another concern educators face is finding and agreeing on the most appropriate unit of accountability. Should the focus of accountability-based evaluation be centered on individual teachers, groups of teachers, or schools (Duke, 1990)? Elliott (1981) believes that accountability is a social phenomenon and that how it is understood by a particular audience is relative to the groups' social position. Elliott (1981) outlines four models of accountability:

1. Personal Accountability – the individual teacher feels accountable to him or herself and constitutes his or her own audience.
2. Professional Accountability – the individual's professional group (teachers) possess the right to influence his or her performance in the light of his or her role expectations
3. Consumer Oriented Accountability – the consumers of education (students, their parents, employers, and the local community) possess the right to influence an individual teacher's performance in the light of what they expect from teachers.
4. Bureaucratic Accountability – such agencies of government (the teacher's employer) as administrators, managers, supervisors possess the right

to influence by virtue of their formal powers to exercise positive and negative sanctions.

Teacher accountability and evaluation have been used interchangeably in educational literature when discussing teacher assessment. Beecher (1979) argued that although evaluation and accountability are closely interrelated, the relationship is not symmetrical. Elliott (1981) believes accountability is a procedure for assessing persons that presupposes an assessment of performance. However, the making of such an assessment is not in itself an intrinsic part of the accountability process.

Evaluation can be grouped into two categories, summative and formative evaluations (Brogan, 1995; McHaney & Impey, 1992; Searfoss & Enz, 1996). Summative evaluation addresses the need for accountability while formative evaluation addresses the need for professional development (Connelly, 1999). Most states tend to focus on summative evaluation yet experts agree that school systems should employ both types of evaluation (Manatt, 1988; Popham & Stanley, 1988).

Summative evaluations generally rate teachers against a list of standards predetermined by the school district. An administrator, or sometimes an outside evaluator, usually conducts summative evaluations. McNeil (1981) believes that teacher assessment should downplay "the crushing pressure of judgments from supervisors, principals, students, parents, and peers" and concentrate on "instructional improvement" (p. 283). Duke and Stiggen's (1986) research indicates that many experienced teachers derive little or no benefit from accountability-based evaluations. Summative evaluation is the basis for management decisions such as selection,

placement, reassignment, tenure, and termination (Taebel, 1992). Duke (1995) contends that resources should be focused on helping good teachers become better rather than removing a few incompetent teachers. Often summative evaluations are used to document minimal acceptable standards within the district (Connelly, 1999).

In contrast to summative evaluation, formative evaluation tends to foster teacher growth and development. A study conducted by the National Education Association (1986) found formative evaluations are used to promote educational growth and developments by helping teachers improve their skills (as cited in Taebel, 1992). In formative evaluations teachers set improvement goals and meet with the evaluator throughout the school year to assess progress towards these goals. Formative evaluation tools focus on the identification of strengths and weaknesses with the development of strategies for performance improvement (Connelly, 1999). A large number of formative evaluation models include a mechanism for providing feedback, based on multiple observations (Glass, 1995). Tinkham (1994) suggests that teachers would be more motivated to participate in a formative model, because they would be involved with the development of the tool. He also suggests that teachers would be more willing to seek feedback and implement the suggested improvements included in a formative model.

Often music educators are evaluated by administrators who know little about the evaluation procedure or the teacher's subject area. Glickman (1990) stresses the importance of assistance and evaluation by a supervisor certified in the evaluation procedure. Wise, Darling-Hammond, McLaughlin and Bernstein (1984) in their survey of 32 school districts found, that "almost all respondents agreed that the

principal lacked sufficient resolve and competence to evaluate accurately" (p. 22). They went on to add that survey respondents expressed concern with having a general evaluator such as an administrator assess a specialist teacher (Wise, Darling-Hammond, McLaughlin & Bernstein, 1984). Taebel (1992) states that "when teacher evaluation is not considered a high-stakes activity, training of the school administrator as an observer is likely to be minimal" (p. 310).

Teacher Evaluation and Music Education

Literature concerning the evaluation of secondary public school music teachers is limited. Many of the evaluations center on student achievement, curriculum development, music teacher preparation, teacher certification, and music teacher behaviors. Prior to 1970, most literature focused on the process and results of instruction. While the role of the teacher was central to this process, the specific problem of the instructor was implied rather than addressed directly. Since this time researchers have begun to focus their attention on the problem of the instructor. In Simon and Boyer's (1974) Mirrors for Behavior III, an anthology of observation instruments, the behaviors measured are not music related, although they may in some cases be applied to any subject. While some ideas and information are available for evaluating music teachers, this is obviously a fairly new area of interest.

Music educators are beginning to realize that a global or generic evaluation tool is not effective in assessing classroom music teacher behaviors (Brandt, 1988; Taebel, 1990). Schulman's (1988) interview with Brandt, cautions that teaching models and procedures should not be so generic that they ignore the structure of the content area. Elliott Eisner (1975) believed evaluation procedures were based on scientific

assumptions that are technological in their applications. He viewed these evaluations as often inhospitable to the arts. Likewise, Taebel suggests that music teachers are evaluated with the wrong criteria (Taebel, 1990).

Effective Music Teacher Behaviors

Many of the evaluative tools used in the assessment of classroom music teachers have come out of the classroom teacher effectiveness base. There has been considerable research done in areas related to teacher evaluation. A number of studies deal with behaviors that the effective music teacher uses in the classroom. Brand (1985) outlined the effective music teacher as one who demonstrates good musicianship (particularly in error diagnosis and vocal modeling), manages classrooms and rehearsals well, and capably relates lesson objectives to students' level of interest. Brand also suggests effective music teachers pace lessons well, demonstrate high energy and enthusiasm, frequently use eye contact and physical gestures, and vary facial expressions and speaking voice. Yarbrough (1975) investigated the effectiveness of various teaching behaviors including eye contact, closeness (proximity), gestures, facial expressions, rehearsal pace, and volume and modulation of voice. It was found that some of the groups' lowest performance ratings were received when these behaviors were ignored or only slightly used. Erbes (1983) suggested that music teachers establish a good classroom climate by using approval effectively, by incorporating student ideas, by promoting student interaction, and by demonstrating enthusiasm and warmth. Baker (1982) identified a sense of humor, strong but fair discipline, student enjoyment and participation, musicianship, strong rapport with students, high professional standards, positive group management

techniques, and communication skills as important for teacher effectiveness. Brophy and Alleman (1993) determined the following broad areas that should serve as defining attributes: personal characteristics, musical competence, effective use of nonverbal strategies, effective use of verbal strategies, classroom management, effective planning for concept learning and aesthetic appreciation across a wide age span, an objective assessment of teaching style based on empirically supported criteria, and relevant and appropriate professional development activities.

Nonverbal teacher behaviors have been found to be very important in effective music teacher behavior (Curtis, 1986; Grechesky, 1985). Watkins (1986) found that preservice teachers who had highly rated teaching episodes had corresponding high scores in nonverbal expression on the Emotional Expressivity scale. The Emotional Expressivity scale measures the skill with which individuals communicate nonverbally and includes a person's ability to send emotional messages, nonverbal expression of attitudes, and emotional states. The ability of a music teacher to communicate nonverbally with students in a music classroom has been found to enhance teaching effectiveness (Grant & Drafall; 1991, Grumm; 1992).

The literature on teacher effectiveness reveals specific constructs that are beneficial for classroom music teachers. McCoy (1985) reviewed the effectiveness research and recommended the following for music teachers: frequent use of nonverbal communication, prioritization of rehearsal materials, use of task-related praise, clear statement of rehearsal objectives, encouragement of student-generated ideas, and teaching of music skills in addition to performance skills. Additionally, Brand (1985) proposed effective music teachers pace lessons well, demonstrate high

energy and enthusiasm, frequently use eye contact and physical gestures, and vary facial expressions and speaking voice. McCoy (1985) found that positive feedback in the form of praise is somewhat varied in its effect depending on its sincerity, relationship to the task, and the educational level of the students. McCoy further discovered that music teachers use different proportions of direct and indirect methods of teaching and that the effectiveness of one method over the other may depend on the experience of the students.

Another area that is not given sufficient attention in evaluation systems is modeling or demonstration. "Music teachers frequently play, sing, or move so that their students will have a model to imitate. Unfortunately, evaluation systems, if they allow for demonstration at all, include it with the more common forms of presentation, such as telling or describing" (Taebel, 1990, p. 53). Most recently, Robinson (1996) has stated the importance of the teacher's modeling as a part of instruction. He believes that teacher modeling leads to a free and risk-taking atmosphere that is needed for student growth and development.

Music Specific Models of Teacher Evaluation

Roshong (1987) developed an instrument to observe nonverbal communication of conductors. He found that nonverbal teacher behavior has a heavy influence on the quality of communication in the rehearsal. His works used strictly quantitative techniques. Dorman (1978) conducted a review of research on observational systems in the analysis of music teaching. She identified a study that added five categories to the existing Flanders' system (Whitehall & Lewis, 1963). These categories include two nonverbal behaviors; nonverbal praise and encouragement and nonverbal

criticism. Although a complete and functional instrument was not provided, Merrion (1989) suggested eleven observable behaviors that could be used for evaluating a music teacher.

1. provides a variety of activities
2. utilizes a variety of music repertoire
3. maintains a high level of participation
4. facilitates learning within different instructional modes
5. implements differing instructional formats
6. creates opportunities for all children to learn
7. fosters development within all learning domains
8. structures lessons to learner characteristics
9. sequences activities to promote student success
10. uses diverse instructional materials
11. demonstrates vocal and instrumental skills.

A music-specific model of teacher evaluation was developed by the Music Department at Rhode Island College for student teachers and is currently in use there (Appendix B). Each evaluation has two parts. The first part is an observation to be completed by a peer. This observation is a list of behaviors and skills believed to be important in the instruction of music with each being rated on a scale of one to five, with one being lowest. This model offers the assessor the option of "does not apply" or "no basis for judgement." There are three different forms for peer observation, all using the same format but containing different items. The second part of the evaluation is a series of ten questions to be completed by the students in the class at

the end of the semester. Student responses to each question are multiple choices on a scale from lowest to highest (Allen, 1997).

The Hartt School of Music developed a music-specific teacher evaluation instrument for the evaluation of student teachers in their music education program (Appendix C). It was designed to be completed in one observation, which is conducted at least twice during one semester of student teaching. The main categories this instrument addresses are teacher musicianship, organization and planning, teaching skill and technique, personal manner, strengths, and areas needing improvement.

Cowden and Klotman (1991) developed four different music evaluation instruments in use at Indiana State University. They are evaluation of teaching, conductor evaluation, evaluation of performance instruction, and student evaluation. Although these evaluation instruments were developed for use at the post-secondary level, they are suggestive of what a music teacher evaluation instrument might contain and how it might be organized.

Changes in the field of education come about slowly and with deliberation. Cuban (1990) believes that modification in schools and in classroom teaching is difficult to achieve. Many view change as threatening with uncertain outcomes. "Valid outcomes of evaluation certainly are not easy to produce; the threats that may be associated with teacher evaluation must be weighed in the light of its contribution to professional development which in turn is guided by a vision of what it means to teach music to students" (Taebel, 1992, p. 324).

During the past two centuries many changes have taken place in teacher assessment. From the early part of the 20th century with its focus on process product results to the more recent research into effective teacher behaviors, educators have continued to struggle with the role of teacher evaluation. Many assessment tools used in the evaluation of classroom music teachers have grown out of this research on effective teacher behaviors. Currently music educators are realizing the important role effective music teacher behaviors should play in music teacher evaluation. In order to help music educators develop skills and behaviors to insure success in teaching, administrators and music teacher supervisors need to know the skills and behaviors that in-service music teachers perceive to be most important to successful teaching.

III. METHODS AND PROCEDURES

Introduction

Traditional generic teacher evaluation tools are unfair and misleading when applied to public school music educators (Taebel, 1990). Studies conducted to determine definitions of excellent teaching (Baker, 1981; Taebel, 1980; Taylor, 1980) and positive teacher behaviors (Barr, 1961; Beecher, 1949; Curtis, 1986; Froehlich, 1976; Hedrick, 1976; Ryans, 1960; Yarborough, 1975) have been used to construct evaluation tools for music student teachers and entry year teachers. However, a comprehensive literature review failed to reveal any studies specifically addressing secondary public school choral teacher behavior. The purpose of this study was to identify effective choral teacher behaviors that could be used for a secondary choral teacher evaluation.

Instrument Development

Clusters of statements were developed pertaining to specific teacher behaviors drawn from Tait's (1992) research on effective music teacher traits (Appendix D), Taebel's research on improper evaluation criteria (1990), the MENC Teacher Evaluation Statements (Appendix E), Elliott's (1995) model of the professional music educator, and Tuckman's (1991) suggestions on conducting meaningful teacher assessments (Appendix F). Table II shows the statements on the survey and which behavior they represent.

Table 2

Effective Teacher Constructs	Survey Items
1. Sense of fairness	16, 22, 28, 33
2. Sense of humor	12, 20, 23, 26, 31
3. Nonverbal communication	9, 10, 11, 13, 14
4. Enthusiasm for subject	8, 19, 21, 24, 25
5. Caring	3, 18
6. Flexibility	17, 29, 30, 32
7. Organization/management	4, 5, 6
8. Product indicators	15, 27, 34
9. Subject knowledge	1, 2, 7
10. Stimulates student interest/enthusiasm	35, 36, 37

Pre-Pilot Study

The preliminary questionnaire was presented to a panel of 25 elementary, middle school, high school choral and general music teachers in the Oklahoma City metropolitan area for suggestions. After making corrections and additions the revised survey was presented to a music education graduate class at the University of Oklahoma for critique and to determine face validity. Additional

modifications were made and the resulting questionnaire formed the basis for the pilot study.

Pilot Study

The anonymous pilot survey was mailed with information form (Appendix G) and stamped addressed return envelopes to 100 secondary choral directors selected randomly from the role of the Kansas Music Educators Association. It was hoped that teachers who were members of a music professional organization would be better informed on new musical trends and would be active in their districts in the development of music curriculum and performance. Kansas was selected because it is closer in demographics to Oklahoma than other surrounding states (See Table 3). Random numbers for the selection of teachers were generated by a function of Lotus 1-2-3 spreadsheet program.

For the purpose of analysis, participating teachers were divided into five categories:

1. Traditional public school junior high choral teachers Grades 7-9
2. Traditional public school middle school choral teachers Grades 6-8
3. Mid-high public school choral teachers Grades 9-10
4. Senior high public school choral teachers Grades 11-12
5. Traditional public high school choral teachers Grades 9-12

These five categories represented the teaching assignments typically found in secondary public schools in the state of Kansas.

Table 3

Oklahoma/Kansas Demographics

Oklahoma		Kansas	
Population	3,145,576	Population	2,477,588
Public School Enrollment		Public School Enrollment	
K-12	623,056	K-12	448,151
Number of Public Schools			
Elementary	1,030	Elementary	852
MS/JH	310	MS/JH	215
High School	469	High School	353
Average Salary	33,039	Average Salary	38,459

(Kansas State Department of Education, 2001, Oklahoma State Department of Education, 2001).

The response rate to the pilot questionnaire was 55% with 55 of one hundred questionnaires returned. The data analysis for the pilot study was based on the 55 usable responses. Responses to each survey item cluster were subjected to reliability analysis. Two weak items (uses music books and uses octavo music) were eliminated to increase Cronbach's Alpha scores (Table 4).

Table 4

Pilot Study Alpha Scores

Cluster Number	Item Number	Cronbach's Alpha Before Adjustment	Cronbach's Alpha After Adjustment
1	16, 22, 28, 33	.64	.64
2	12, 20*, 23, 26, 31	.56	.69
3	9, 10, 11, 13, 14	.67	.67
4	21*, 24, 25	.48	.86
5	3, 18, 19	.65	.65
6	17, 29, 30, 32	.67	.67
7	4, 5, 6, 8	.73	.73
8	15, 27, 34	.57	.57
9	1, 2, 7	.63	.63
10	35, 36, 37	.88	.88

* Item removed to increase instrument reliability

As a result of these findings, the survey instrument was modified for use with the main study. The distracting items mentioned earlier were removed from the instrument resulting in a total of 35 items in the final version of the survey (See Appendix H.)

Main Study

Subjects

This study was conducted with the approval of the University of Oklahoma Institutional Review Board (Appendix I and Appendix J) and the president of the Oklahoma Music Educators Association. Membership roles were provided by the Oklahoma Music Educators Association. Participants were informed that their personal identity would not be revealed in any way in this study (Appendix K). Three hundred and forty-two surveys were mailed out with the following results: 45 could not be delivered due to incorrect mailing addresses, one was returned because of a philosophical difference with the study, two were returned because the teachers were retired leaving 294 teachers eligible to take and return the questionnaire. One hundred twenty-five acceptable surveys were returned from the first mailing leaving 169 choral teachers not responding. A second mailing was conducted producing 55 more acceptable surveys. Out of the 294 questionnaires that were delivered, 180 were returned and usable creating a 61% return rate.

The study addressed the following research questions:

1. What are important instructional behaviors that secondary public school choral music teachers in the state of Oklahoma believe should be included in a secondary choral music teacher assessment tool?
2. Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers based on years

of experience?

3. Is there a difference of opinion on important instructional behaviors between teachers in rural and urban districts?
4. Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers teaching at the following levels?

   Mid High School Choral Teachers: 9th grade – 10th grade

   Senior High School Choral Teachers: 11th grade – 12th grade

   Middle School Choral Teachers: 6th grade – 8th grade

   Junior High School Choral Teachers: 7th grade – 9th grade

   High School Choral Teachers: 9th grade – 12th grade
5. Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers from small schools and music teachers from large schools?
6. Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers of varying ages?
7. Is there a difference of opinion on important instructional behaviors between male and female secondary public school choral music teachers?

Data analysis using SPSS statistical software included examination of frequencies, percentages, and cross tabulation between groups of subjects. Results will be discussed in Chapter IV.

IV. RESULTS

Overview

Data obtained from the study indicated that while a large percentage of choral music teachers agreed on basic effective music teacher behaviors and product indicators being included in a music teacher evaluation tool, music educators were mixed in their opinions about music teacher assessment. Non-parametric procedures were deemed most appropriate for data analysis in this study due to: (a) The descriptive nature of the study, (b) Responses to most survey items were not normally distributed, and (c) Lack of certainty that all teachers interpreted survey items in a consistent manner. Cronbach's Alpha was calculated for survey item clusters to determine reliability (See Table 5). Chi Square was used to determine significant differences between groups. Some statisticians point out that the probability of Type I error becomes inflated when multiple statistical procedures are carried out on the same data set. In such cases the Bonferroni adjustment is used resulting in a more stringent significance level. However, not all researchers feel the Bonferroni adjustment is necessary. Perneger (1998) believes that "Bonferroni adjustments are, at best, unnecessary and, at worst, deleterious to sound statistical inference" (p. 1236). For the purpose of this study statistical significance is reported unadjusted ($p < .05$) and with the Bonferroni adjustment ($p \leq .001$) on all tables.

Table 5

Main Study Alpha Scores

Cluster Number	Item Number	Cronbach's Alpha
1	16, 20, 26, 31	.65
2	12, 21, 24, 29	.72
3.	9, 10, 11, 13, 14	.62
4	22, 23	.89
5	3, 18, 19	.65
6	17, 27, 28, 30	.67
7	4, 5, 6, 8	.73
8	15, 25, 32	.60
9	1, 2, 7	.66
10	33, 34, 35	.88

Demographic characteristics of respondents were fairly well distributed. The largest group of survey participants was high school choral teachers (40%) compared to mid-high choral teachers (2%) who had the lowest level of participation. Class 3A schools (26%) had the largest number of choral teachers involved in the study with 1A (13%), 5A (12%) and 6A (11%) schools having the lowest level of teacher participation. The largest group (38%) of choral teachers participating in the study was 41 to 50 years old with 21 to 30 years (31%) of teaching experience. The

majority of respondents were female (75%). Most teachers (74%) were active members of the Oklahoma Music Educators Association. A small percentage of participants (26%) reported that their membership in OMEA was inactive. (See Table 6-11 for demographics).

Table 6

Grade Level Demographics for Main Study

Grades taught	6-8	7-9	9-10	11-12	9-12
Percentage	34%	17%	3%	6%	40%
Frequency	62	27	4	7	80

N = 180

Table 7

Age Demographics for Main Study

Age	20-30 years	31-40 years	41-50 years	51-60 years	61 plus
Percentage	12%	25%	38%	22%	3%
Frequency	22	45	68	40	7

N = 180

Table 8

School Size Demographics for Main Study

School Size	1A	2A	3A	4A	5A	6A
Percentage	13%	19%	26%	20%	12%	10%
Frequency	23	43	26	36	22	20

N = 180

Table 9

School Area Demographics for Main Study

Area	Rural	Urban	Inner City	Rural/Urban
Percentage	45%	18%	11%	26%
Frequency	81	31	21	37

N = 180

Table 10

Teacher Experience Demographics for Main Study

Experience Level	1-5 years	6-10 years	11-20 years	21-30 years	31 and up
Percentage	21%	15%	27%	31%	6%
Frequency	38	27	49	56	11

$N = 180$

Table 11

Teacher Gender Demographics for Main Study

Gender	Male	Female
Percentage	25%	75%
Frequency	45	135

$N = 180$

Responses to the items in the questionnaire revealed varying attitudes about effective secondary choral teacher behaviors suitable for use in a choral educator evaluation tool. (See Table 12 for descriptive statistics and Table 13 for a summary of responses to each item.)

Table 12

Descriptive Statistics for Survey

Item	Mean	Standard Deviation
1. Elicits performance	1.22	.49
2. Models correct music techniques	1.08	.27
3. Integrates student experiences	1.54	.57
4. Personal commitment	1.33	.51
5. Integrates student experiences	1.34	.47
6. Monitors student achievement	1.47	.52
7. Stays on task	1.33	.49
8. Enthusiasm for subject	1.14	.35
9. Frequent eye contact	1.22	.41
10. Uses gestures	1.69	.68
11. Uses facial expression	1.38	.52
12. Modulation of speaking intensity	1.54	.59
13. Written lesson plans	1.97	.94
14. Lesson objectives	2.80	1.31
15. Makes objectives known	2.42	.95
16. Opportunity to respond	1.80	.79
17. Positive feedback	1.38	.59
18. Encourages discussion	1.70	.57
19. Technology in classroom	2.03	.84
20. Uses kinesthetic teaching methods	1.81	.69
21. Elicits volunteer performance	1.56	.55
22. Adjudicated events used for assessment	2.74	1.27
23. Performance at community events used for assessment	2.49	1.18

24. Supportive classroom environment	1.44	.51
25. Fair grading	1.60	.70
26. Demonstrates concern for students	1.23	1.18
27. Works with other faculty	1.42	.55
28. Works in extra-curricular activities outside music	2.02	.83
29. Handles necessary interruptions in class	1.79	.76
30. Supports other school based extracurricular activities	1.60	.62
31. Involves all students in lesson	1.53	.51
32. Written plan for each class	2.18	1.14
33. Handles classroom discipline problems efficiently	1.40	.49
34. Generates student interest in subject	1.38	.51
35. Stimulates enthusiasm for subject	1.31	.4

N = 180

The values represent mean responses to items coded 1 (Strongly Agree), 2 (Agree), 3 (Neutral), 4 (Disagree), and 5 (Strongly Disagree).

All secondary public school choral teachers participating in the study stated that they "Agree" or "Strongly Agree" that the following statements should be included in an assessment tool for secondary choral educators:

Item 1 The music teacher elicits performance.

Item 2 The music teacher models correct music techniques.

Item 4 The music teacher demonstrates levels of personal commitment and willingness to spend additional time during and outside the school day.

Item 5 The music teacher provides for practice and application of subject material.

Item 6 The music teacher monitors student achievement.

Item 7 The music teacher stays on task.

Item 8 The music teacher demonstrates enthusiasm for the subject area.

Item 9 The music teacher uses frequent eye contact.

Item 17 The music teacher uses positive feedback.

Item 26 The music teacher demonstrates concern for students.

Item 27 The music teacher works with other faculty members

Item 33 The music teacher handles classroom discipline efficiently.

Item 34 The music teacher generates student interest in the subject.

Item 35 The music teacher stimulates student enthusiasm for the subject.

In addition to the previous items, most teachers chose to "Agree" or "Strongly Agree" with using "integrates student experiences" (Item 3, 75%), "uses gestures" (Item 10, 80%), "uses facial expressions" (Item 11, 98%) and "modulation of speaking intensity" (Item 12, 94%) on a secondary choral teacher evaluation tool. Other items receiving a majority of "Strongly Agree" or "Agree" answers were "encourages discussion" (Item 18, 96%), "uses kinesthetic methods" (Item 20, 83%), "elicits volunteer performance" (Item 21, 96%), "demonstrates concern for students" (Item 26, 97%), "works in extra-curricular activities outside the music department" (Item 28, 72%), "handles necessary interruptions in class" (Item 29, 86%), "supports school based extra-curricular activities outside music" (Item 30, 90%) and "involves all students in the lesson" (Item 31, 99%). Many secondary public school choral teachers participating in this study remained neutral on "makes objectives known to class" (Item 15, 44%) and "uses technology in the classroom" (Item 19, 33%).

Lower ratings were reported for the following items with a number of respondents indicating "Disagree" or "Strongly Disagree": "subject knowledge through written lesson plans" (Item 13, 40%), "demonstrates acceptable written knowledge of the subject in lesson objectives" (Item 14, 21%), "gives all students an opportunity to respond" (Item 16, 12%), "adjudicated events used as assessment tool" (Item 23, 56%), "performances at community events used as an assessment tool" (Item 24, 42%), and "daily written lesson plan for each subject" (Item 32, 39%).

Table 13

Summary of Responses to Survey: Frequencies and Percentages

Item	Strongly Agree/Agree	Neutral	Disagree/Strongly Disagree
1. Elicits performance	173 (96%)	7 (4%)	00
2. Models correct musical techniques	180 (100%)	00	00
3. Integrates student experiences	176 (98%)	4 (2%)	00
4. Personal commitment	180 (100%)	00	00
5. Provides for practice	180 (100%)	00	00
6. Monitors student achievement	180 (100%)	00	00
7. Stay on task	178 (99%)	2 (1%)	00
8. Enthusiasm for subject	180 (100%)	00	00
9. Frequent eye contact	180 (100%)	00	00
10. Uses gestures	157 (87%)	23 (13%)	00

11. Uses facial expression	176 (98%)	4 (2%)	00
12. Modulation of speaking intensity	171 (95%)	9 (5%)	00
13. Written lesson plans	135 (75%)	18 (12%)	26 (14%)
14. Lesson objectives	143 (79%)	29 (16%)	8` (5%)
15. Makes objectives known	84 (48%)	77 (44%)	11 (8%)
16. Opportunity to respond	158 (88%)	15 (8%)	7 (4%)
17. Positive feedback	173 (96%)	7 (4%)	00
18. Encourages discussion	173 (96%)	6 (3%)	1 (1%)
19. Technology in classroom	119 (66%)	60 (33%)	1 (1%)
20. Kinesthetic methods	149 (83%)	31 (17%)	00
21. Elicits volunteer performance	175 (97%)	5 (3%)	00
22. Adjudicated events used as assessment tool	79 (44%)	36 (20%)	65 (36%)
23. Performance at community events used as assessment tool	104 (58%)	31 (17%)	45 (25%)
24. Supportive classroom environment	178 (99%)	2 (1%)	00
25. Fair grading	171 (95%)	5 (3%)	4 (2%)
26. Demonstrates concern for students	180 (100%)	00	00
27. Works with other faculty	175 (97%)	5 (3%)	00
28. Works in extra-curricular activities outside music	130 (72%)	40 (22%)	10 (6%)
29. Handles necessary interruptions in class	160 (86%)	11 (9%)	9 (5%)

30. Supports school based extra-curricular activities outside music	162 (90%)	18 (10%)	00
31. Involves all students in lesson	178 (99%)	2 (1%)	00
32. Written plan for each class	126 (70%)	20 (11%)	34 (19%)
33. Handles classroom discipline problems efficiently	180 (100%)	00	00
34. Generates student interest in subject	178 (99%)	00	2 (1%)
35. Stimulates enthusiasm for for subject	178 (99%)	00	2 (1%)

N = 180

Items on the survey were ranked according to means. The item receiving the highest level of teacher agreement was Item 2 "models correct musical techniques" in comparison to Item 14 "written lesson objectives" which received the lowest level of participant agreement. The following tables show the 10 items with the highest participant agreement level and the 10 items with the lowest participant agreement level (See Tables 14 and 15.)

Table14

Ranked Mean Scores for Items with Highest Levels of Participant Agreement

Item	Mean
2. Models correct musical techniques	1.08
8. Enthusiasm for subject	1.14
9. Uses frequent eye contact	1.22
1. Elicits performance	1.22
26. Demonstrates concern for students	1.23
35. Stimulates student enthusiasm	1.31
4. Personal commitment	1.33
7. Demonstrates ability to stay on task	1.33
5. Provides for practice and application	1.34
11. Uses facial expressions	1.38
17. Demonstrates positive feedback	1.38
34. Generates student interest	1.38

N = 180

Of the 10 items receiving lowest participant agreement, Item 14 "demonstrates acceptable written knowledge of the subject in lesson objectives" produced a high mean score showing a majority of teachers had differing opinions on this item.

Table 15

Ranked Mean Scores for Items with Lowest Levels of Participant Agreement

Item	Mean
14. Written lesson objectives	2.80
22. Performance at adjudicated events as evaluation	2.74
23. Performance at community events used as assessment	2.49
15. Makes objectives known to students	2.42
32. Written plan for each class period	2.18
19. Uses technology in the classroom	2.03
28. Willingness to work in extra-curricular activities	2.02
13. Written lesson plans	1.97
20. Uses kinesthetic methods	1.81

N = 180

Research Questions

Research Question 1: What are important instructional behaviors that secondary public school choral music teachers in the state of Oklahoma believe should be included in a secondary choral music teacher assessment tool?

A summary of responses to the 35 items on the survey is given in Table 12. Survey results indicated that the majority of secondary public school choral teachers chose to "Agree" or "Strongly Agree" on 29 of the 35 items indicating some differences in participant commitment to the items. Of particular interest is that 100 percent of participants believed music teachers should be evaluated on modeling

correct musical techniques, providing for practice and application, monitoring student achievement, frequent eye contact, handling discipline efficiently and demonstrating and generating enthusiasm and interest for the subject. These results are similar to educational research by Alleman (1993), Baker (1982), Brand (1985) and Yarbrough (1975) who found classroom management, fair discipline, good musicianship (particularly in error diagnosis and vocal modeling), eye contact, gestures and facial expressions are all important effective music teacher behaviors. Forty-three percent of secondary choral teachers chose to remain neutral on making lesson objectives known to students (Item 15) while 33 percent of participants remained neutral on using technology in the classroom (Item 19). In contrast, 36 percent of teachers indicated that ratings at adjudicated events should not be used as part of a teacher assessment tool (Item 22). Forty-nine percent of participants chose to "Disagree" or "Strongly Disagree" with having written lesson plans included on a secondary choral teacher assessment instrument (Item 13).

Research Question 2: Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers based on years of experience?

Eighty percent of participants in all levels of experience selected "Agree" or "Strongly Agree" on 26 of the 35 items. Pearson Chi Square statistics revealed significant differences between teachers with different levels of experience ($p < .05$) for items 11, 17, 21, 24, and 27. (See Table 16 for significant Chi Square differences and Table 17 for participation percentages.)

Table 16

Significant Chi Square Statistics for Levels of Experience

Survey Item	Chi Square Value	df	Significance
11. Variations in facial expression	26.32	8	.001*
17. Demonstrates positive feedback	26.18	8	.001*
21. Elicits volunteer performance	23.04	8	.003
24. Supportive environment	22.27	8	.004
27. Work outside program	23.58	8	.003

*Bonferroni adjustment ($p \leq .001$)

Table 17

Teacher Experience Levels of Agreement

	1-5 Years Experience (N = 38)					6-10 Years Experience (N = 27)					11-20 Years Experience (n = 56)				
Item	SA	A	N	D	SD	SA	A	N	D	SD	SA	A	N	D	SD
11	61%	39%	0	0	0	65%	30%	5%	0	0	70%	24%	6%	0	0
17	64%	36%	0	0	0	61%	39%	0	0	0	70%	25%	5%	0	0
21	50%	0	49%	1%	0	84%	8%	8%	0	0	59%	40%	0	0	1%
24	34%	25%	26%	15%	0	36%	30%	7%	20%	7%	14%	19%	17%	33%	17%
27	55%	45%	0	0	0	47%	53%	0	0	0	50%	45%	2%	0	3%

Table 17

Teacher Experience Levels of Agreement (continued)

	21-30 Years Experience (N = 49)					31 Years or More Experience (N = 11)				
Item	SA	A	N	D	SD	SA	A	N	D	SD
11	55%	44%	1%	0	0	61%	39%	0	0	0
17	67%	29%	0	4%	0	35%	65%	0	0	0
21	56%	36%	8%	0	0	54%	46%	0	0	0
24	15%	19%	28%	37%	1%	35%	65%	0	0	0
27	43%	46%	7%	4%	0	38%	62%	0	0	0

Research Question 3: Is there a difference of opinion on important instructional behaviors between teachers in rural and urban school districts?

With the exception of Item 1, "elicits performance" and Item 13, "demonstrates subject knowledge through written lesson plans," ninety percent of survey participants from various areas in the state ranging from urban to inner city chose to "Agree" or "Strongly Agree" on the items. Pearson Chi Square statistics were calculated for Items 1 – 35, revealing significant differences between teachers living in various areas of the state on Items 1 and 13. While most teachers reacted positively to Item 1 "elicits performance" a large number of participants from rural areas were not as committed selecting "Agree" or "Neutral" responses (20%). Teachers from inner city, urban and rural/urban schools expressed higher levels of agreement with Item 13 "demonstrates subject knowledge through written lesson plans." Table 18 summarizes these findings. No significant differences were found on any of the remaining items.

Table 18

Significant Chi Square Statistics for Teacher Location

Survey item number	Chi Square Value	df	Significance
1	15.90	8	.044
13	22.23	8	.004

*Bonferroni adjustment ($p \leq .001$)

Research Question 4: Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers teaching at the following levels?

Mid-High School Choral Teachers: 9th grade – 10th grade

Senior High School Choral Teachers: 11th grade – 12th grade

Middle School Choral Teachers: 6th grade – 8th grade

Junior High School Choral Teachers: 7th grade – 9th grade

High School Choral Teachers: 9th grade – 12th grade

Participants were asked to indicate what type of school they taught in: Level 1, High School (9-12th grades), Level 2, Mid-High School (9-10th grades), Level 3, Sr. High School (11-12th grades) Level 4, Junior High School (7-9th grades) and Level 5, Middle School (6-8th grades). Pearson Chi Square statistics were calculated for Items 1 – 35, revealing five items with significant differences between teachers who taught in different school levels. Table 19 summarizes these findings. Because the participation level was low for senior high school choral teachers (n =7) and mid-high school choral teachers (n = 4) these results are inconclusive.

Table 19

Significant Chi Square Statistics for School Level

Survey item number	Chi Square Value	df	Significance
23	33.70	16	.006
27	24.26	8	.002
28	26.53	12	.009
29	34.04	12	.001*
30	25.51	8	.001*
32	33.11	16	.007

*.001 Bonferroni adjustment ($p \leq .001$)

With the exception of Item 30 teachers, regardless of teaching level, generally supported the items. Significant differences were found between levels of agreement on Item 23 "performance at community events," Item 27 "works with other faculty," Item 28 "works in extracurricular activities," Item 29 "handles necessary interruptions in class," and Item 31 "involves all students in lesson" with a majority of teachers still agreeing with the item. Although significant differences were found, these differences were not of practical value as they occurred between levels of agreement.

With the exception of mid-high school teachers (75%), a majority of teachers expressed support for Item 30 "supports other school based extracurricular activities."

The item produced a number of "neutral" ratings between middle school (29%), high school (23%), and junior high school teachers (19%). Senior high school teachers split evenly on Item 30. A smaller number of middle school, high school and junior high school teachers choose to "disagree" with the item. Table 20 shows participation percentages for school levels.

Table 20

Levels of Agreement for Grades Taught

	Middle School (N = 62)					Junior High School (N = 27)					High School (N = 80)				
Item	SA	A	N	D	SD	SA	A	N	D	SD	SA	A	N	D	SD
23	45%	50%	5%	0	0	55%	40%	5%	0	0	43%	53%	4%	0	0
27	49%	45%	6%	0	0	44%	51%	5%	0	0	50%	43%	7%	0	0
28	74%	26%	0	0	0	91%	9%	0	0	0	70%	30%	0	0	0
29	57%	38%	5%	0	0	59%	41%	0	0	0	60%	35%	5%	0	0
30	28%	43%	29%	0	0	32%	49%	19%	0	0	30%	38%	23%	5%	4%
31	38%	52%	10%	0	0	62%	29%	9%	0	0	46%	45%	9%	0	0

Table 20

Levels of Agreement for Grades Taught (continued)

	Mid-High School (N = 4)						Senior High School (N = 7)				
Item	SA	A	N	D	SD	Item	SA	A	N	D	SD
23	25%	75%	0	0	0	23	34%	66%	0	0	0
27	25%	50%	25%	0	0	27	50%	50%	0	0	0
28	75%	25%	0	0	0	28	100%	0	0	0	0
29	75%	25%	0	0	0	29	87%	0	13%	0	0
30	25%	75%	0	0	0	30	50%	50%	0	0	0
31	75%	25%	0	0	0	31	62%	38%	0	0	0

Research Question 5: Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers from small schools and music teachers from large schools?

As discussed in Chapter III, teachers were asked to indicate their school classification based on size of school with class 6A schools being the 32 largest schools in the state down to the smallest schools, class 1A. Teachers in all classes selected "Agree" or "Strongly Agree" on 28 of the items. While a majority of teachers agreed with the items there were significant differences in their levels of commitment. An examination of the Pearson Chi Square statistics for these variables and responses to items 1 – 35 revealed two significant differences, but none of these differences were great enough to be significant with the Bonferroni adjustment applied. The significant differences found on items eight and nine were not meaningful on a practical level in that these differences occurred between "Agree" and "Strongly Agree" answers.

A majority (90%) of teachers "Strongly Agreed" or "Agreed" with 32 of the items. Items showing significant differences were Item 8 "demonstrates enthusiasm for subject area" and Item 9 "uses frequent eye contact." No significant differences were found on any other items. (See Table 21 for Chi Square statistics and Table 22 for levels of agreement.)

Table 21

Significant Chi Square Statistics for School Class

Survey item number	Chi Square Value	df	Significance
8	18.25	5	.003
9	15.32	5	.009

*Bonferroni adjustment ($p \leq .001$)

Table 22

Levels of Agreement by Class Size

	Class 1A (*N* = 23)			Class 2A (*N* = 43)			Class 3A (*N* = 26)			Class 4A (*N* = 29)			Class 5A (*N* = 22)			Class 6A (*N* = 30)		
Item	SA	A	N	SA	A	N	SA	A	N	SA	A	N	SA	A	N	SA	A	N
8	76%	24%	0	85%	15%	0	95%	5%	0	83%	17%	0	85%	15%	0	80%	20%	0
9	84%	16%	0	67%	33%	0	86%	14%	0	86%	14%	0	73%	27%	0	78%	22%	0

Research Question 6: Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers of varying ages?

Eighty percent of teachers with varying age levels selected "Agree" or "Strongly Agree" on 28 of the items. Only two items showed significant differences between teachers of different age levels (see Table 23). Item 6 "the music teacher monitors students' achievement" had a majority (98%) of respondents "Strongly Agreeing" or "Agreeing" with the item. However, more teachers in the 31 – 40 year old level (55%) and 61 and older level (70%) selected "Agree" rather than "Strongly Agree." Younger teachers 20 – 30 years old selected "Strongly Agree" (65%). Forty-four percent of 41 – 50 year old teachers and 34 percent of 51 – 60 year old teachers "Agreed" with the item.

Teachers in the 61 years old and over level "Strongly Agreed" (100%) with Item 8 "demonstrate enthusiasm for subject area." Eighty percent of 20 – 30 year old teachers, 86 percent of 31 to 40 year old teachers and 80 percent of 41 to 50 year old teachers "Agreed" that the statement should be included in a secondary choral teacher assessment instrument.

Table 23

Significant Chi Square Statistics for Age Level

Survey item number	Chi Square Value	df	Significance
6	27.73	8	.001*
8	16.07	4	.003

*Bonferroni adjustment ($p \leq .001$).

Research Question 7: Is there a difference of opinion on important instructional behaviors between male and female secondary public school choral music teachers?

Ninety percent of both male and female secondary choral teachers selected "Agree" or "Strongly Agree" on 31 of the survey items. Pearson Chi Square statistics were calculated for Items 1 – 35. Eleven of the 35 items showed a significant difference ($p < .05$) between male and female music teachers' responses. (See Table 24 for Chi Square differences and Table 25 for levels of agreement.) However, none of these differences were great enough to be significant with the Bonferroni adjustment applied. Once again, item significance was found between levels of agreement.

Table 24

Significant Chi Square Statistics for Gender

Survey Item Number	Chi Square Value	df	Significance
2	12.58	2	.002
3	11.24	4	.024
8	10.23	2	.006
10	9.71	4	.046
12	11.29	4	.023
13	16.97	8	.030
16	17.63	6	.007
19	18.23	6	.006
20	15.25	4	.004
22	16.57	8	.035
33	16.96	4	.002

*Bonferroni adjustment ($p \leq .001$).

Table 25

Agreement Percentages for Male and Female Survey Respondents

Females: $n = 135$						Males: $n = 45$					
Item	SA	A	N	D	SD	Item	SA	A	N	D	SD
2	89%	11%				2	99%	1%			
3	53%	43%	4%			3	37%	57%	6%		
8	82%	18%				8	94%	6%			
10	40%	46%	14%			10	49%	41%	10%		
12	48%	46%	6%			12	57%	43%			
13	36%	41%	16%	7%		13	42%	28%	17%	13%	
16	41%	46%	7%	6%		16	26%	54%	8%	12%	
19	29%	36%	34%	1%		19	46%	24%	30%		
20	29%	37%	28%	6%		20	42%	37%	17%	4%	
22	37%	44%	19%			22	31%	61%	8%		
33	49%	50%	1%			33	44%	56%			

$N = 180$

A larger percentage of male teachers selected "Strongly Agree" on the following items; performance events used for evaluation, handling discipline fairly, modeling correct behavior, giving all students an opportunity to respond, using kinesthetic

teaching methods and using technology in the classroom. In contrast, a larger percentage of female teachers selected "Strongly Agree" on "integrates student experiences," "creates enthusiasm for subject" and "written lesson plans for each class."

In summary, a majority of secondary public school choral teachers chose to "Agree" or "Strongly Agree" with 31 of the 35 items on the survey. The four items that had less than a 75 percent agreement level were Item 15 (48%) "makes objectives known in writing," Item 22 (44%) "adjudicated events used for teacher evaluation," Item 23 (58%) "performance at community events used for teacher evaluation" and Item 32 (70%) "written plan for each class." Of these four items, Item 15 "makes objectives known in writing" had a large percentage of neutral responses (44%) while Item 22 "performance at adjudicated events used for teacher evaluation" produced a larger percentage (36%) of "Disagree" or "Strongly Disagree" responses. While demographic response was generally good, the lack of participation in the Mid-high school level and Senior high school level yields inconclusive results. Mid-high and Senior high school designations are usually found in very large school districts. There were very few teachers participating in the survey that had 31 or more years of experience or were 61 years old or older. These results will be discussed in Chapter V.

V. DISCUSSION

The purpose of this study was to survey secondary public school choral teachers to ascertain their opinions about important music teacher behaviors that should be included on a music teacher assessment tool. A survey was constructed using behaviors drawn from a review of the music teacher effectiveness literature. The survey was piloted and final adjustments were made. The survey was mailed to secondary public school choral teachers listed on the membership rolls of the Oklahoma Music Educators Association.

Research Questions

Research Question 1: What are important instructional behaviors that secondary public school choral music teachers in the state of Oklahoma believe should be included in a secondary choral music teacher assessment tool?

Responses to 32 out of 35 survey statements produced high levels of agreement among secondary public school choral teachers in Oklahoma. Although survey participants represented demographically diverse areas of the state, varying age and experience levels and different teaching situations they consistently indicated high levels of agreement for items directly related to teacher interaction with students in the classroom. These results are supported by research from the educational community that found teacher success was directly related to personal delivery style, subject knowledge, accuracy of academic content and classroom management (Berliner, 1986; Brand, 1985; Elliott, 1995; Smith, 1985; Yarbrough, 1975).

While research supports the idea that teachers should be evaluated on several different criteria (Brophy & Alleman, 1993; Merrion & Larsen, 1986) some survey

respondents reported low interest in items not directly related to the regular daily activities of music instruction, such as: ratings at adjudicated and community performances used as teacher assessment criteria, written lesson objectives, use of technology in the classroom and willingness to work in extra-curricular activities. Results of this study may indicate that choral music teachers place greater value upon interacting with students rather than administrative duties.

A majority of teachers (75%) agreed that "written lesson plans to assess subject knowledge" (Item 13) was a valid item for a choral teacher evaluation tool. This supports educational research by Tracy and McNaughton (1993) that shows many school districts and administrators believe written lesson plans are important in teacher evaluation as they help minimize personal bias and subjectivity. However, in contrast, 44% of teachers remained neutral on Item 15 "makes objectives known to students in writing." This is in contrast to Tracy and McNaughton's (1993) conclusion that suggests that written lesson plans including objectives are important in evaluating teacher writing competency and lesson pacing. Since music teachers do agree that lesson planning is important perhaps the style of the lesson plan needs adjustment.

Most teachers (88%) agreed with Item 16 "gives all students an opportunity to respond" with some less experienced younger teachers remaining neutral or disagreeing with the item. The high agreement level for this item supports research done by Merrion (1989) that suggests maintaining a high level of student participation and using different instructional formats are important music teacher behaviors. Many choral teachers diligently work to help their students understand the style of

music they are singing. This could include classroom discussions on style characteristics with students using this knowledge by performing in small ensembles for the class. Perhaps less experienced teachers were not thinking of this item in a musical context where students could respond by singing.

Research Question 2: Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers based on years of experience?

There was little difference of opinion on instructional behaviors between secondary public school choral music teachers based on years of experience. Most teachers expressed high levels of agreement with 30 of the 35 survey items. Out of the five items with significant differences three were significant because of differences between levels of agreement. While a high percentage of teachers (88%) "Agreed" that Item 16 "giving all students a chance to respond in class" was an important construct and should be used on a choral teacher evaluation tool, more experienced teachers expressed higher levels of agreement than less experienced teachers. This high level of agreement supports research by Erbes (1983) suggesting music teachers establish a good classroom climate by incorporating student ideas and promoting student interaction. It is likely that more experienced teachers would generally feel more comfortable letting students initiate and lead discussions on the music they are studying. Relinquishing some of this "control" could be more difficult for less experienced teachers.

Teachers of varying levels of teaching experience generally "Agreed" that performances at community events (Item 23) could be used as an effective music

teacher behavior on a choral teacher assessment tool. Teachers understand the need to make their programs visible in their communities. A community support program can be valuable in generating funds and supplies for educational items not included in a school budget. Community performances also give an evaluator a chance to observe a music teacher in a different setting. However, it was of interest that more experienced teachers disliked the item and less experienced teachers tended to remain neutral. Less experienced teachers may be anxious to establish themselves and their programs in their communities.

A majority (98%) of teachers chose to "Agree" that Item 11 "uses facial expression" was an important behavior and should be used on a music teacher assessment form. However, while teachers generally agreed, significant differences between levels of agreement were found with more experienced teachers selecting "Strongly Agree" and less experienced teachers choosing to "Agree" with the items. The higher levels of agreement observed for more experienced teachers is likely related to higher confidence levels. This high level of agreement supports Brand's (1985) and McCoy's (1985) research outlining the effective music teacher as someone who uses nonverbal behaviors such as eye contact, facial expressions and gestures. More experienced teachers would be more relaxed in front of a class than those with less experience possibly making it easier to use non verbal gestures.

A large percentage (96%) of survey participants supported Item 17 "demonstrates positive feedback." Teachers with less experience expressed higher levels of agreement than more experienced teachers. Educational research (Erbes, 1983) consistently supports the use of positive feedback in classroom situations. While

teachers should be careful not to use unnecessary praise, receiving praise when it is warranted is an effective teaching tool and can encourage student success and self motivation. Perhaps the small groups of more experienced teachers with lower agreement levels are more structured in their delivery or have taught to a point where they have lost some of their flexibility and enthusiasm. These results could also possibly reflect changes in teacher training with younger teachers more likely to be products of programs that emphasized positive feedback. However, this high level of agreement across all levels of experience supports the research conducted by Erbes (1983) that suggests music teachers should establish a good classroom climate by using and incorporating approval effectively.

Research Question 3: Is there a difference of opinion on important instructional behaviors between teachers in rural and urban districts?

There was little disagreement on the survey items between secondary choral teachers from different areas of the state. Regardless of location, a majority of teachers agreed with 33 of the 35 items suggesting music teachers in Oklahoma view these items as important effective secondary choral teacher behaviors. This high level of agreement supports research by Berliner (1986) that supports teachers should be evaluated on several different criteria. Teachers, like students, do not always "fit" in specific molds. More evaluation criteria allows for a fairer assessment tool providing a more positive evaluation experience. Generally teachers "Agreed" that using frequent modulation of speaking intensity was an effective music teacher behavior that could be included in a secondary choral teacher assessment tool. This high level of agreement supports the literature in both general education and music

education which maintains the importance of using different inflections while teaching (Brand, 1985; Yarbrough, 1975). Perhaps music teachers are comfortable in their delivery style and hesitant to change. Possibly choral teachers believe voice modulation and speaking intensity have no real effect on their lessons. Because research has found modulation of speaking intensity important, perhaps video taping a rehearsal could be useful in helping choral teachers determine if they use modulation of voice and speaking intensity when they teach.

Location had little effect on teachers' opinions on subject knowledge assessed through written lesson plans with a majority (75%) of teachers choosing to "Agree" or "Strongly Agree" with the item. This supports research by Tracy and McNaughton (1993) that written lesson plans are viewed as an important part of teacher evaluation by administrators and school districts. Music teachers cannot expect administrators to understand every musical nuance in class without some kind of written guide. Many administrators have little musical background and using lesson plans as criteria for evaluation could decrease personal bias. In contrast, a small group of rural teachers expressed disagreement with the item. Perhaps, depending on the size of the rural location, music teachers teach other subjects such as English or History along with maintaining their choral programs. Possibly choral teachers travel between different schools teaching various grade levels. All these factors would contribute to less time for detailed lesson plans. Since written lesson plans is a criterion found on many teacher evaluation forms more research needs to be done in this area.

A large percentage (78%) of teachers regardless of location agreed with Item 28

"supports extracurricular activities outside the music department." In order to communicate well with students, teachers should be aware of what is going on in other departments and extracurricular activities in their schools and districts. Working in extracurricular activities increases teacher and department visibility and could be used as a recruiting tool. It was of interest that urban teachers were not as supportive of the item. Perhaps large urban schools with large faculties promote isolation by sheer size. In large urban areas there are so many school activities going on that most teachers do not have the time to be as supportive of extra-curricular programs as they would like.

Research Question 4: Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers teaching at the following levels?

Mid-High School Choral Teachers: 9th grade – 10th grade

Senior High School Choral Teachers: 11th – 12th grade

Middle School Choral Teachers: 6th grade – 8th grade

Junior High School Choral Teachers: 7th – 9th grade

High School Choral Teachers: 9th – 12th grade

There was little difference of opinion on important instructional behaviors between teachers of various grade levels. The majority of teachers who participated in the study believed the behaviors on the survey were valid items and should be used on a secondary choral teacher evaluation tool. Significant differences arose between levels of commitment with some teachers demonstrating a higher level of agreement than others.

High school, mid-high, and middle school teachers expressed higher levels of agreement with Item 23 "performance at community events should be used as evaluation criteria" than senior high and junior high school teachers. Generally music teachers realize performing at community events could possibly reap rewards for their programs such as publicity, positive feedback and singing experience. Teachers who perform at community events create a positive bond between their programs and the community. This could possibly provide financial security in times of district budget cuts. Performing at community events also gives students a chance to participate in community service projects. The lower levels of agreement could possibly be a result of the lower number of junior high (27%) and senior high (4%) school teachers that participated in the study. Many school districts in the state of Oklahoma have gone from the traditional junior high school to middle schools possibly explaining the low number of junior high school music teacher responses.

Most teachers (96%) expressed higher levels of commitment on Item 27 "the music teacher demonstrates a willingness to work with other faculty outside the music program." A significant difference was found between levels of agreement with some teachers more committed to the item than others. Many teachers realize the importance of working with other teachers on a staff. It is important to show support of other faculty members by helping with other projects when possible. Working together with other staff members also increases a teachers' visibility and enhances choral program recruitment.

Teachers generally agreed with Item 29 "handles necessary interruptions in class" with junior high and senior high participants having the highest levels of agreement.

Middle school (62%) and high school (51%) teachers were less supportive in their response only "agreeing" with the item causing a significant difference between levels of agreement. The overall positive feedback on this item supports Brand's (1985) research that effective music teachers manage their classrooms well. Both middle school and high school choral teachers have to participate in many programs and music contests during the school year. Interruptions in rehearsals can be very trying with music teachers losing student attention and valuable time. To minimize interruptions perhaps choral teachers could place a "Do Not Disturb, Rehearsal in Progress" sign on their door and post items like attendance outside their door. Interruptions by the intercom can be very frustrating during a rehearsal as many times students' loose focus and start talking.

A majority of teachers (90%), regardless of teaching position, expressed levels of agreement with Item 30 "the music teacher supports school based extra-curricular activities outside the music program." It is not surprising that music teachers realize the importance of supporting extracurricular activities outside their own programs. Showing interest in other activities outside the music program makes a music teacher visible to a group of students who may not be participating in chorus. It also provides a good example to students that it is important to be a well-rounded person with lots of different interests. A significant difference was found between levels of agreement with mid-high (75%), senior high (62%), junior high (62%) and middle school participants (52%) expressing higher levels of agreement with the item than high school teachers. Perhaps high school teachers are more involved with after school

rehearsals, performances, and fund raisers limiting their time to help with extra-curricular activities outside their programs.

A high percentage (70%) of teachers, regardless of teaching level, agreed with Item 32 "the music teacher has a written plan for each class period" with a greater number of high school (60%), senior high (78%), junior high (81%) and middle school (66%) participants choosing higher levels of agreement than mid-high teachers (25%). Once again, the significant difference occurred between levels of agreement with some teachers demonstrating a higher level of commitment than others. This overall high level of agreement supports educational research by Tracy and McNaughton (1993) that shows many school districts and administrators believe written lesson plans are important in teacher evaluation as they help minimize personal bias and subjectivity. These data may not accurately reflect this item as there was such a small number of junior high (n = 27), senior high (n = 7), and mid-high (n = 4) teachers participating in the survey.

Research Question 5: Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers from small schools and music teachers from large schools?

While most teachers, regardless of school size, felt a majority of the items could be used on a secondary choral teacher assessment tool there were some interesting differences of opinion between teachers of various school class sizes. Teachers in 1A, 4A and 6A schools felt giving all students an opportunity to respond was an important behavior and should be used in a secondary choral teacher evaluation tool. This high level of agreement is consistent with Merrion's (1989) research which

concluded that maintaining a high level of student participation is an important music teacher behavior. Teachers in 2A and 3A schools were divided between "Agree" and "Disagree."

With the exception of class 4A teachers, the remaining teachers all felt ratings at adjudicated events should not be used in music teacher evaluations. Class 4A teachers all "Agreed" that ratings at adjudicated events were important indicators of effective music teacher behavior. This is interesting because these same 4A teachers felt performances at community events should not be used as a music teacher assessment item. Many 4A schools in the state of Oklahoma fall into the inner-city category. Perhaps inner city districts view contests as important and help with transportation and music expenses making it easier to perform at adjudicated events. Evaluators need to take performance at adjudicated events in context. Some years programs are unbalanced due to enrollment while other years other activities may encroach upon contest preparation. However, a program that consistently receives poor ratings could possibly warrant a closer look by an administrator. Contests do provide an opportunity for choirs to be measured against other choirs using a set performance standard.

Teachers in smaller schools viewed "supporting and working in extra-curricular activities other than music" as an important behavior that should be included on a music teacher assessment tool. Smaller schools in smaller communities have a more defined "sense of community" where school activities are viewed as important social events for the area. Possibly teachers who teach in large urban districts may be in areas that are unsafe and are afraid to be there after hours. Perhaps teachers who have

large choral programs are busy with many events of their own and simply do not have the time or energy to commit to other areas. More research is needed to explore fully the relationship between music teachers who work in extracurricular activities and the effect this has on their choral programs.

A majority of teachers regardless of school size agreed with Item 13 "demonstrates acceptable written knowledge of the subject in written lesson plans." This supports educational research (Tracy & McNaughton, 1993) that shows many administrators and school districts believe written lesson plans are important in teacher evaluation. Only teachers in the largest schools disagreed with the item. Perhaps teachers in larger schools have many different classes that require individual preps such as Women's Chorus, Men's Chorus, Mixed Chorus, Advanced Chorus, Music Theory, General Music and Show Choir. Detailed lesson plans for each class could be very time consuming whereas smaller schools could possibly have difficulty maintaining a larger variety of courses due to smaller enrollment numbers.

Research Question 6: Is there a difference of opinion on important instructional behaviors between secondary public school choral music teachers of varying ages?

While most secondary choral teachers of various ages "Agreed" or "Strongly Agreed" with the majority of behaviors represented by the survey there was a significant difference in opinion between teachers of various age levels on using gestures as an effective choral teacher behavior. Many teachers in the 50 to 60 year old level chose to remain neutral while teachers in the 31 to 40 year old category expressed higher levels of agreement that gestures other than conducting gestures are an effective music teacher behavior and should be used on a choral teacher

assessment tool. This high level of agreement supports research done on nonverbal teacher behaviors (Curtis, 1986; Grant & Drafall, 1991; Grechesky, 1985; Grumm, 1992; McCoy, 1985; Watkins, 1986) in that teachers who had highly rated teaching episodes had corresponding high scores in nonverbal expression. Teachers in the 31 – 40 year old category could possibly have been in college when research on effective teacher behaviors was being conducted and taught. Perhaps they would have a greater awareness of using gestures other than conducting gestures for effective teaching.

A majority (55%) of teachers regardless of age supported Item 19 "uses technology in the classroom." Technology is quickly becoming a tool of the "educational trade" by bringing internet access to classrooms all over the world. Choirs can be a part of professional rehearsals in different cities and observe various music programs of interest from opera to rock music. Interestingly, younger teachers chose to remain neutral on using technology in the classroom while older teachers had mixed opinions on the item with responses ranging from "Agree" to "Neutral." Perhaps technology in the classroom, other than electronic keyboards, is still viewed as slightly prohibitive to music teachers. Getting students to computer labs to utilize music technology programs can be difficult to schedule. Perhaps choral teachers are unwilling to give up rehearsal time for computer use. Computer programs can also be expensive, and music writing programs can be complicated with students sometimes knowing more about the program than the teacher. Perhaps some teachers simply do not want computers in their rooms because it would require more time and effort.

Generally, regardless of demographics, teachers expressed high levels of agreement with Item 28 "works in extracurricular activities." As stated previously, most music teachers realize that making themselves and their programs visible is beneficial. A small group of teachers in the 31 – 40 year old category remained neutral on the item. This neutral response could relate to teachers in this age class starting and or raising families during these years or returning to school for a higher degree. A majority of teachers of varying ages "Agreed" that written lesson plans to assess subject knowledge was an important music teacher evaluation behavior. This supports educational research by Tracy and McNaughton (1993) that written lesson plans are viewed as an important teacher evaluation tool. Among 41 to 50 year old participants there was a small amount of "Neutral" and "Disagree" responses. The data from this study may support the idea that secondary public school choral teachers prefer activities that interact with their students as opposed to "housekeeping" activities.

Research Question Number 7: Is there a difference of opinion on important instructional behaviors between male and female secondary public school choral music teachers?

There was little difference of opinion on effective instructional behaviors between male and female secondary public school choral teachers. A large majority of participants believed the items on the survey should be used on a secondary choral teacher evaluation instrument. Gender had little impact on item selection. Significant differences that were found took place between levels of agreement on 11 of the survey items. A larger percentage of male teachers "Strongly Agreed" with the

following items being placed on a choral teacher evaluation tool: Item 2 "models correct musical techniques," Item 12 "uses frequent modulations in speaking intensity, " Item 16 "gives all students an opportunity to respond, " Item 20 "uses kinesthetic teaching methods," Item 19 "uses technology in the classroom," Items 22 "performance at adjudicated events used for evaluation," Item 23 "performance at community events used for evaluation" and Item 33 "uses discipline fairly." A greater percentage of female teachers "Strongly Agreed" with Item 5 "integrates student experiences into rehearsal," Item 8 "creates enthusiasm for subject" and Item 13 "written knowledge of the subject evaluated in written lesson plans." Because of the low number of male participants (25%, $n = 45$) it was difficult to reach conclusions on this research question.

A large percentage of participating secondary choral teachers agreed that the majority of behaviors on the survey should be included in a secondary choral teacher assessment instrument. Only four out of 35 survey items received less than a 70% agreement level. These items were Item 15 "makes objectives known to students in writing," Item 19 "Uses technology in the classroom," Item 22 "adjudicated events used as evaluation criteria" and Item 23 "performance at community events used as evaluation criteria." It could include such areas as student computer access, student internet access, access to computer labs and access to music computer programs. Items 22 and 23, both dealing with performance as an evaluation tool, produced strong levels of "Disagree" and "Strongly Disagree" ratings among teachers. Performance events should not be used as the only criteria for music teacher evaluation; however they do provide a standard to compare a choral program to other

choral programs in the area. If a choral program receives consistently low ratings perhaps a closer examination of the teaching methods and curriculum is needed.

Limitations

This survey should not be viewed as a complete list of effective secondary public school choral teacher behaviors. One limitation of this study was the fact that all choral directors from the Oklahoma Music Educators' Association rolls were selected for the survey. Guidelines for selecting specifically "effective" choral teachers were not established creating a data base that possibly includes ineffective music teachers. Another study limitation was that only secondary public school choral directors from one state participated in the survey. Because choral teaching practices vary it may not be appropriate to generalize the data to other parts of the country. Choral directors' opinions regarding effective choral teacher behaviors do not necessarily provide all the information needed to evaluate their success in the classroom. Perhaps teachers are so used to a generic evaluation tool that they no longer look for other options. Many times music programs are the first to be cut in times of financial crisis. Possibly music teachers are unwilling to propose new ideas for teacher evaluation in fear of expulsion. Asking teachers to identify their own evaluation criteria could produce biased evaluations with music teachers selecting criteria they consider easy.

Recommendations

More research is needed on teacher evaluation in specialty areas. One survey was returned because the choral teacher involved felt that effective choral teachers' behaviors would be worthless in an evaluation conducted by an untrained observer. Research shows that music teachers feel principals and other administrators are not

qualified to evaluate them or their programs effectively (Taebel, 1992). Should music teachers have music supervisors or college music educators complete their evaluations? What about school districts who do not have music or arts supervisors and are not located near a university setting? Should an administrator's evaluation be used with a music supervisor's assessment? Will principals who have had poor public school musical experiences themselves evaluate a music teacher fairly? These are questions that must be addressed in order to assure fair evaluations in specialty fields.

The purpose of this study was to survey secondary public school choral teachers to ascertain their opinions on important music teacher behaviors that should be included in a choral teacher assessment tool. Regardless of different ages, genders, teaching experience, school sizes and grades taught teachers consistently agreed with a large majority of the survey items supporting educational research in the areas of nonverbal behaviors, classroom management and teacher subject knowledge. The generally high level of agreement among choral teachers indicates a good blend concerning teachers' concurrence about the suitability of specific research based teacher behaviors for choral teacher assessment. These results suggest that research can provide a useful basis for classroom teachers and administrators to consider for evaluation guidelines.

Implications for administrators and teachers might include working together to make existing evaluation tools more specific to certain disciplines. Since this study has provided a number of behaviors in-service choral teachers believe are effective perhaps adding some of these behaviors to existing evaluation forms would be

helpful. Music educators who train future music teachers could draw upon these data as possible effective music teacher behaviors for their students to study before student teaching.

This study indicates that in-service choral music teachers from diverse demographic backgrounds agree upon a large number of research based behaviors that could be suitable for use in a choral music teacher evaluation tool. Additional research is required to confirm other educators' reactions to these teacher behaviors including surveying teachers in different demographic areas of the United States. Administrators, music teacher educators and expert choral teachers' opinions are needed for more conclusive answers. Although there was a high level of agreement among participants, investigating how different choral music teachers interpret and implement their disciplines was beyond the scope of this study. More research in the area of effective choral teacher behaviors and teacher assessment must be carried out in order to provide beneficial and unbiased choral teacher evaluations.

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APPENDIX A

TEACHER OBSERVATION: MUSIC AND BAND

FAIRVIEW PUBLIC SCHOOLS

TEACHER OBSERVATION
MUSIC/BAND
FAIRVIEW PUBLIC SCHOOLS

Teacher's Name_____ **Date**_____
Class Activity Observed_____
Evaluator's Name_____

1. **Things the teacher did to facilitate classroom management (roll call, announcements, music equipment, music stand, seating arrangement):**

2. **The explanation and demonstration provided by the teacher were these:**

3. **The organization and selection of music to be used for skill development was (Did the selected music seem below or beyond the capabilities of the class, and how did the teacher organize the instruction?):**

4. **State of rehearsal (Was the music being rehearsed to be used in a public performance and if so, did the students have enough practice time prior to the performance date?):**

5. **Things the teacher did while directing and rehearsing students which facilitated learning:**

6. **Things the teacher did in closing the rehearsal that summarized major points learned:**

APPENDIX B

RHODE ISLAND COLLEGE DEPARTMENT OF MUSIC

STUDENT EVALUATION OF CLASSROOM ACTIVITIES

Rhode Island College Department of Music
Student Evaluation of Classroom Activities
Question Sheet

Please complete this course rating form by indicating your responses on the provided answer sheet.

At the top of the sheet fill in the instructor's last name using a number 2 pencil. Grid in the appropriate letter spaces which indicate the instructor's name. Then write in a grid the department code, which is 1005, and the course number.

1. Was (were) the text(s) useful or helpful?

   a) Always b) Usually c) Sometimes d) Seldom e) No basis for judgement

2. Were the criteria for grading made clear in the syllabus?

   a) Yes b) No c) No basis for judgement

3. Were the evaluation materials (e. g. tests, papers, performances) directly derived from the course material?

   a) Always b) Usually c) Sometimes d) Seldom e) Never

4. Were the methods of determining grades appropriate to the course?

   a) Always b) Usually c) Sometimes d) Seldom e) Never

5. Was the instructor well prepared for class?

   a) Always b) Usually c) Sometimes d) Seldom e) Never

6. Was the instructor well organized?

   a) Always b) Usually c) Sometimes d) Seldom e) Never

7. Were the instructor's lectures and presentations lucid and logically rendered?

   a) Always b) Usually c) Sometimes d) Seldom e) Never

8. Was the instructor enthusiastic about the subject of the course?

   a) Always b) Usually c) Sometimes d) Seldom e) Never

9. Did the instructor respond effectively to students' questions?

   a) Always b) Usually c) Sometimes d) Seldom e) Never

10. What is your estimate of the instructor's knowledge of the subject?

    a) Excellent b) Good c) Adequate d) Fair e) Poor

11. Place additional comments below.

APPENDIX C

HARTT SCHOOL OF MUSIC

STUDENT TEACHING EVALUATION

HARTT SCHOOL OF MUSIC
STUDENT TEACHING OBSERVATION

STUDENT TEACHER_____CLASS_____
SCHOOL_____OBSERVER_____DATE_____

MUSICIANSHIP

ORGANIZATION AND PLANNING

Lesson Organization

Clarity of Lesson Objectives

Planning Detail

TEACHING SKILL AND TECHNIQUE

Clarity of Instruction

Ability to Diagnose Problems

Ability to Solve Problems

Teaching to Student Level

Utilization of Time

Classroom Management

PERSONAL MANNER

Attitude

Distracting Mannerisms

Voice Modulation

Appearance

STRENGTHS

AREAS NEEDING IMPROVEMENT

APPENDIX D

MALCOLM J. TAIT'S

SURVEY OF MUSIC TEACHER EFFECTIVENESS

MOST FREQUENTLY IDENTIFIED BEHAVIORS OF EFFECTIVE MUSIC TEACHERS

1. Sense of humor
2. Enthusiasm
3. Caring
4. Sense of fairness
5. Flexibility
6. Knowledge of student interests
7. Knowledge of subject
8. Organization/Management
9. Nonverbal communication

APPENDIX E

MENC STATEMENT ON MUSIC TEACHER EVALUATION

MENC POLICY STATEMENT ON MUSIC TEACHER EVALUATION

Most states and school districts evaluate teachers for the purposes of improving instruction and to screen individuals who may not be effective in the classroom. The Music Educators National Conference (MENC) supports teacher assessment that is (1) designed to improve teaching competencies and (2) fair, reliable, and valid.

However, the MENC also believes that the nature of music, which is both an aural art form and a performance art, requires music teachers to possess some special competencies in order to effect musical learning. Because of the unique nature of music and the special competencies required of music teachers, the MENC affirms the following:

A. Existing evaluation programs need to be modified in some areas in order to adequately evaluate the performance competency of music teachers.

B. Special assessment instruments or items are needed to evaluate the special competencies required of music educators.

C. The evaluator or a member of the evaluation team should be knowledgeable in music.

Adopted by the MENC National Executive Board at its April 1988 meeting.

APPENDIX F

ASSESSING THE TYPE OF TEACHING

Bruce Wayne Tuckman

DIMENSIONS OF TEACHING

1. ***Directiveness:*** the extent to which the teacher controls classroom events in contrast to allowing students to control them.

2. ***Planning:*** the amount and degree of preparation by the teacher to conduct a lesson, including the specification of intended outcomes and activities for attaining
them.

3. ***Activity:*** the extent to which the teacher moves and actually performs physically in the classroom.

4. ***Considerateness:*** the degree of warmth, caring, and humanness that the teacher conveys based usually on his or her liking for students and the extent to which this liking is projected.

5. ***Knowledgeability:*** the amount of knowledge or information that the teacher possesses in the subject area being taught.

6. ***Demandingness:*** how "tough" the teacher is in terms of assignments, expectations,
tests, and material covered.

7. ***Commitment:*** how strongly the teacher is committed to the profession of teaching
and to the goal of helping students learn.

8. ***Enthusiasm:*** the degree to which the teacher projects positive feelings and positive
expectations about teaching and learning in the course of teaching.

9. ***Openness:*** how much the teacher is willing to accept criticism and suggestions, especially from students.

10. ***Flexibility:*** the extent to which the teacher will change a plan or an intention to meet new contingencies.

Bruce Wayne Tuckman's dimensions of teaching (Tuckman, 1991, p. 98).

TEACHER APPRAISAL INTERVIEW

Before conducting the interviews, the interviewer should prepare a brief set of questions that will serve as a guide in each interview. These questions should be focused soliciting descriptions of self from the teacher. Examples are listed below.

> To what extent do you think learning is a function of the quality of teaching and to what extent is it a function of the learner's motivation and readiness?
>
> How would you teach a class if half of the students in it were so-called slow learners and half were working at or above grade level?
>
> Show me a typical lesson plan you have developed and describe to me how you went about developing it.
>
> What would you say are the principal rewards for you in the career of teaching? Can you give me some concrete illustrations?
>
> How do you decide what level of difficulty at which to set your course requirements? Have you ever changed them during a course? If so, describe the circumstances.
>
> If we asked your students to describe you, what positive comments might they make? What negative comments?

Bruce Wayne Tuckman's teacher appraisal interview suggestions (Tuckman, 1991, p. 98).

APPENDIX G

KANSAS CHORAL EDUCATOR QUESTIONNAIRE

Kansas Choral Educator Questionnaire

Please take the time to circle the answer that applies to your school situation.

1. I teach:

   High School (9-12) Mid High (9-10) Sr. High (11-12) Jr. High (7-9) Middle School (6-8)

2. My school is class:

   1A 2A 3A 4A 5A 6A

3. The area I teach in could be classified as:

   Rural Urban Inner City Rural/Urban Mix

4. Student evaluation of classroom teachers **should be** included in teacher assessment.

   Strongly agree Agree Neutral Disagree Strongly disagree

5. Peer teacher evaluation of classroom teachers **should be** included in teacher assessment.

   Strongly agree Agree Neutral Disagree Strongly disagree

6. My age is:

   20-30 years old | 31-40 years old | 41-50 years old | 51-60 years old | 61 and older years old

7. Please indicate the number of years you have taught music in the schools.

   1-5 years | 6-10 years | 11-20 years | 21-30 years | 31 and above years

8. Sex:

   Male Female

9. I am a member of the American Choral Directors Association.

   Yes No

Please circle the number that represents your opinion of the statement as best practice.

1. The music teacher elicits performance (has students play or sing back).

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

2. The music teacher models correct musical techniques.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

3. The music teacher integrates student experiences to daily rehearsal/study.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

4. The music teacher demonstrates levels of personal commitment and willingness to spend additional time during and outside the school day.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

5. The music teacher provides for practice and application of subject material.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

6. The music teacher monitors student achievement.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

7. The music teacher demonstrates the ability to stay on task.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

8. The music teacher demonstrates enthusiasm for the subject area.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

9. The music teacher uses frequent eye contact.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

Please circle the number that best represents your opinion of the statement as important
choral teacher behavior.

10. The music teacher uses gestures other than conducting gestures.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

11. The music teacher uses variations in facial expression.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

12. The music teacher uses frequent modulation of speaking intensity.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

13. The music teacher demonstrates acceptable written knowledge of the subject in written lesson plans.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

14. The music teacher demonstrates acceptable written knowledge of the subject in lesson objectives.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

15. The music teacher makes the objectives known to the students by writing them on the board or overhead projector.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

16. The music teacher gives all students an opportunity to respond.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

17. The music teacher demonstrates positive feedback

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

Please circle the number that best represents your opinion of the statement as important choral teacher behavior.

18. The music teacher encourages discussion of subject matter.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

19. The music teacher uses technology in the classroom.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

20. The music teacher uses music books in the classroom.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

21. The music teacher uses octavo music in the classroom.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

22. The music teacher uses kinesthetic methods to enhance the lesson.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

23. The music teacher elicits volunteer performance.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

24. Performance of students at adjudicated events should be included in music teacher assessment.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

25. Performance of students at community events should be included in music teacher assessment.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

26. The music teacher maintains a supportive classroom environment.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

Please circle the number that best represents your opinion of the statement as important choral teacher behavior.

27. The music teacher uses fairly administered grading patterns based on identified criteria.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

28. The music teacher demonstrates concern for students' well-being.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

29. The music teacher demonstrates a willingness to work with other faculty outside the music program.

Strongly agree	Agree	Neutral	Disagree	Strongly disgree
1	2	3	4	5

30. The music teacher demonstrates a willingness to work in extra-curricular activities outside their program area.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

31. The music teacher handles necessary interruptions in class (fire drills, security drills and announcements) with patience.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

32. The music teacher supports school based extra-curricular activities besides those in the music department.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

33. The music teacher makes sure all students are involved in the lesson.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

34. The music teacher has a written plan for each class period.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

Please circle the number that best represents your opinion of the statement as important choral teacher behavior.

35. The music teacher handles classroom discipline problems efficiently.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

36. The music teacher generates student interest in the subject.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

37. The music teacher stimulates student enthusiasm for the subject.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

APPENDIX H

OKLAHOMA CHORAL MUSIC EDUCATOR QUESTIONNAIRE

Oklahoma Choral Educator Questionnaire

Please take the time to circle the answer that applies to your school situation.

1. I teach:

   High School (9-12) Mid High (9-10) Sr. High (11-12) Jr. High (7-9)
   Middle School (6-8)

2. My school is class:

   1A 2A 3A 4A 5A 6A

3. The area I teach in could be classified as:

   Rural Urban Inner City Rural/Urban Mix

4. Student evaluation of classroom teachers **should be** included in teacher assessment.

   Strongly agree Agree Neutral Disagree Strongly disagree

5. Peer teacher evaluation of classroom teachers **should be** included in teacher assessment.

   Strongly agree Agree Neutral Disagree Strongly disagree

6. My age is:

   20-30 years old 31-40 years old 41-50 years old 51-60 years old 61 and older years old

7. Please indicate the number of years you have taught music in the schools.

   1-5 years 6-10 years 11-20 years 21-30 years 31 and above years

8. Sex:

   Male Female

9. I am a member of the American Choral Directors Association.

   Yes No

Please circle the number that represents your opinion of the statement as best practice.

1. The music teacher elicits performance (has students play or sing back).

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

2. The music teacher models correct musical techniques.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

3. The music teacher integrates student experiences to daily rehearsal/study.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

4. The music teacher demonstrates levels of personal commitment and willingness to spend additional time during and outside the school day.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

5. The music teacher provides for practice and application of subject material.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

6. The music teacher monitors student achievement.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

7. The music teacher demonstrates the ability to stay on task.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

8. The music teacher demonstrates enthusiasm for the subject area.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

9. The music teacher uses frequent eye contact.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

Please circle the number that best represents your opinion of the statement as important
choral teacher behavior.

10. The music teacher uses gestures other than conducting gestures.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

11. The music teacher uses variations in facial expression.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

12. The music teacher uses frequent modulation of speaking intensity.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

13. The music teacher demonstrates acceptable written knowledge of the subject in written lesson plans.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

14. The music teacher demonstrates acceptable written knowledge of the subject in lesson objectives.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

15. The music teacher makes the objectives known to the students by writing them on the board or overhead projector.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

16. The music teacher gives all students an opportunity to respond.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

17. The music teacher demonstrates positive feedback

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

Please circle the number that best represents your opinion of the statement as important choral teacher behavior.

18. The music teacher encourages discussion of subject matter.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

19. The music teacher uses technology in the classroom.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

20. The music teacher uses kinesthetic methods to enhance the lesson.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

21. The music teacher elicits volunteer performance.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

22. Performance of students at adjudicated events should be included in music teacher assessment.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

23. Performance of students at community events should be included in music teacher assessment.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

24. The music teacher maintains a supportive classroom environment.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

Please circle the number that best represents your opinion of the statement as important choral teacher behavior.

25. The music teacher uses fairly administered grading patterns based on identified criteria.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

26. The music teacher demonstrates concern for students well-being.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

27. The music teacher demonstrates a willingness to work with other faculty outside the music program.

Strongly agree	Agree	Neutral	Disagree	Strongly disgree
1	2	3	4	5

28. The music teacher demonstrates a willingness to work in extra-curricular activities outside their program area.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

29. The music teacher handles necessary interruptions in class (fire drills, security drills and announcements) with patience.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

30. The music teacher supports school based extra-curricular activities besides those in the music department.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

31. The music teacher makes sure all students are involved in the lesson.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

32. The music teacher has a written plan for each class period.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

Please circle the number that best represents your opinion of the statement as important
choral teacher behavior.

33. The music teacher handles classroom discipline problems efficiently.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

34. The music teacher generates student interest in the subject.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

35. The music teacher stimulates student enthusiasm for the subject.

Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	2	3	4	5

APPENDIX I

UNIVERSITY OF OKLAHOMA

INSTITUTIONAL REVIEW BOARD APPLICATION

MAIN STUDY

INSTITUTIONAL REVIEW BOARD APPLICATION
FOR APPROVAL OF THE USE OF HUMAN SUBJECTS IN AN INVESTIGATION CONDUCTED ON THE NORMAN CAMPUS AND/OR BY UNIVERSITY OF OKLAHOMA FACULTY, STAFF OR STUDENTS

Your application for approval of the use of human subjects should consist of eleven (11) copies* of three parts:

PART I - A COMPLETED APPLICATION FORM
PART II - A DESCRIPTION OF YOUR RESEARCH STUDY
PART III - SUBJECT'S INFORMED CONSENT FORM FOR PARTICIPATION IN YOUR STUDY

You should attach supplementary information pertinent to this study that will help the board members in their review of your application, i.e., questionnaires, test instruments, letters of approval from cooperating institutions or/and organizations. Failure to submit these items will only delay your review.

Applications are due not later than the 1st day of the month in which you wish the proposed project reviewed

Please return completed proposals to:

Campus Mail:
Office of Research Administration
Buchanan Hall, Room 314

U.S. Mail:
Office of Research Administration
1000 Asp Avenue, Room 314
Norman, Oklahoma 73019-0430

Please call the ORA at 325-4757 and ask for the IRB if you have any questions. Please type your responses.

PART I – APPLICATION FORM

1. **Principal investigator:**
   Name Rebecca K. Lindley
   Department Music Education
   Campus Phone No._____ E-mail Address Rlindley7@aol.com

   If you are a student, provide the following information.
   Daytime Phone No. (if different from above) (405) 556-5070 work (405) 348-8795 home
   Mailing Address 1116 N.W. 199th, Edmond, Okla. 73003

   Faculty Sponsor: Dr. Nancy H. Barry
   Department Music Education Sponsor's Phone No. (405) 325-4146 or (405) 325-4757

   Co-Principal Investigator(s) (Please include name, department, and campus phone number)

   Signatures:
   Principal Investigator Rebecca K Lindley
   Co-Principal Investigator(s)_____
   Faculty Sponsor (if student research project) Nancy H Barry

   If you believe your use of human subjects would be considered exempt from review or qualifies for expedited review as defined in Sections 4 and 12 of the University of Oklahoma Norman Campus Policy and Procedures for the Protection of Human Subjects in Research Activities, you may submit two (2) copies of this application for initial review. If full Board review is required, you will be required to submit nine (9) additional copies.

2. Project Title: Effective Secondary Choral Teacher Behaviors

3. Project Time Period: Upon Approval, July 2002

4. Previous institutional Review Board-Norman Campus Approval for this project?
   Yes_X (#288) No__

5. Are you requesting funding support for this project?
   Yes____ No__X_

6. Description of Human Subjects:
   Age Range: 22 years to 65 years Gender (please check one): ____Males; ____Females; __X__Both
   Number of Subjects:
   Special Qualifications: Must be members of the Oklahoma Music Educators Association.

   Source of Subjects and Selection Criterion: subjects will be all 361 secondary public school choral educators listed on the Oklahoma Music Educators Association membership roles.

   Please check any protected groups included in this study.

_____Pregnant Women	_____Fetuses	_____Children
_____Mentally Disabled	_____Elderly	
_____Mentally Retarded	_____Prisoners	

PART II – DESCRIPTION OF THE STUDY

To assist institutional Review Board members in conducting their review of your application, please prepare a brief (1-3 page) description of the study you plan to conduct, including the following information:

A. Purpose/Objectives

   Explain the overall purpose of your study and its primary objectives, including the importance of the knowledge expected to result.

B. Research Protocol

   Describe the study and procedures you will use, including a step-by-step description of the procedures you plan to use with your subjects.

C. Confidentiality

   Briefly describe the procedures you will use to assure confidentiality of the data you collect from your subjects, specifically address whether subjects will be identifiable from raw and/or refined data, how data will be protected from non-project personnel (e.g., stored in locked cabinets), whether the identifiable data will be destroyed when no longer needed, and whether project publications (thesis, papers, videotapes, etc.) will allow identification of individual subjects.

D. Subject Benefit/Risk

   Describe both the potential benefits and risks to subjects and society that may result from their participation in this project.

Purpose of the Study

Because of the emphasis on teacher assessment and effectiveness, states have implemented many different forms of evaluation. Literature on music teacher evaluation suggests that generic assessment forms that are commonly used for general teacher assessment are often unfair and misleading to music educators.

The purpose of this study is to survey secondary choral music teachers in the state of Oklahoma about important teacher behaviors that they believe should be included on a specific assessment tool for public school music educators.

Knowledge gained from this questionnaire will provide a pool of effective teacher behaviors that public school secondary choral music teachers would like to see on a specific music teacher assessment tool, or as a separate section on a more general teacher evaluation form. The study will provide a base of research that could eventually lead to the development of a music teacher assessment instrument.

Research Questions the study will answer:

1. What are important instructional behaviors of secondary public school choral music teachers in the state of Oklahoma that choral teachers believe should be included in a secondary choral music teacher assessment tool.
2. Is there a difference of opinion on secondary public school choral music teacher behaviors based on years of experience?
3. Is there a difference of opinion on secondary public school choral music teacher behaviors between rural and urban districts.
4. Is there a difference of opinion on music teacher behaviors between secondary public school choral music teachers?
5. Is there a difference of opinion on important music teacher behaviors between secondary public school choral music teachers from small schools and music teachers from large schools?
6. Is there a difference of opinion on important music teacher behaviors between secondary public school choral music teachers of varying ages?
7. Is there a difference of opinion on important music teacher behaviors between male and female secondary public school choral music teachers?

Research Protocol

Information for the author's study will be gathered from a questionnaire developed by the author. To represent best practice, subjects for the study will be the 361 secondary choral public school educators listed on the membership roles of the Oklahoma Music Educators Association. Coded letters will be sent containing a cover letter affirming the significance of the study and the importance of the participant's input along with the questionnaire and a self-addressed stamped return envelope. A follow up card will be mailed to non-respondents one week later. Statements in the questionnaire are based on specific teacher behaviors drawn from research on effective music teacher traits (Tait, 1992), Taebel's research on improper evaluation criteria (1990), the MENC Teacher Evaluation Statements, D. J. Elliott's (1995) model of the professional music educator, and B. W. Tuckman's (1991) suggestions on conducting meaningful teacher assessment. (see attached.)

Once the data have been collected, responses to each survey item will be tallied and mean, standard deviation and frequency will be recorded. A Manova will be used to compare response trends of teachers according to age, years of experience, rural/urban districts, size of district, and sex. Cronbach's alpha will be used to establish internal consistency for clusters of Likert scale items.

Confidentiality

Participant's confidentiality is assured through envelop coding. Upon receiving the completed survey ,the envelop will be discarded. Participant's names will never be placed on the survey

The information letter for the survey is attached to this form.

Subject Benefit/Risk

Subjects will be able to ask for a copy of the results of the survey by e-mailing me. Hopefully the information gathered in this project will provide the basis for a specific secondary choral music educator evaluation form rather than the generic forms that are in use. This project could also be used as a basis for the development of other specific evaluation tools in the areas of Band, Orchestra, General Music, Elementary Music, Middle School or Junior High Music, Drama, and Art.

There is no risk involved with this study.

APPENDIX J

UNIVERSITY OF OKLAHOMA

INSTITUTIONAL REVIEW BOARD APPROVAL

Dear Oklahoma Music Educator,

You are invited to participate in a study of *Effective Secondary Choral Teacher Behaviors* conducted by Rebecca Lindley with faculty sponsor Dr. Nancy H. Barry. This research is being conducted under the auspices of the University of Oklahoma-Norman Campus. The purpose of this letter is to fully inform you about the nature of this study as you contemplate participation.

Music educators are becoming more concerned about the use of generic Teacher evaluation tools to assess music teacher competency. Research in Florida, Alabama and Texas shows music teachers are consistently scored lower on their evaluations than other classroom teachers.

The purpose of this study is to find out what effective teacher behaviors secondary public school choral music teachers would like to see included on a specific music teacher assessment tool. It would provide a base of data that could be used to develop and test a specific tool for music teacher evaluation. If you agree to participate, you will be asked to complete the survey attached to this letter. The survey requires approximately 20 minutes to complete. You may be assured of complete confidentiality. Please do not include any identifying information on the survey. The return envelop contains an identification number that will enable me to cross your name off the mailing list when the survey is returned. The envelop will then be discarded. Your name will never be placed on the survey. You will return the completed questionnaire to me in the enclosed addressed and stamped envelope. Please return the survey to me no later than July 31, 2002.

No risks beyond those present in normal everyday life are anticipated in this study.

Participation in this study will provide insight into what behaviors music teachers want to see included on a specific teacher assessment tool for music educators. Your participation in this study is strictly voluntary. Refusal to participate will involve no penalty and you may discontinue participation at any time. Once you have submitted a completed questionnaire, it is impossible to withdraw it.

Please be aware that returning the completed questionnaire implies your consent to participate.

To participate, you must be a secondary public school choral music teacher.

If you have questions about this research, you may contact Rebecca Lindley at 405-556-5070 or Dr. Nancy H. Barry at 405-325-4161. If you have questions about your rights as a research participant, you may contact the University of Oklahoma-Norman Campus Office of Research Administration at 405-325-8110.

Sincerely,

Rebecca Lindley

APPROVED
IRB 7/22/02

The University of Oklahoma

OFFICE OF RESEARCH ADMINISTRATION

July 24, 2002

Ms. Rebecca K. Lindley
1116 NW 199th
Edmond, OK 73003

Dear Ms. Lindley:

Your research application, "Effective Secondary Choral Teacher Behaviors," has been reviewed according to the policies of the Institutional Review Board chaired by Dr. E. Laurette Taylor, and found to be exempt from the requirements for full board review. Your project is approved under the regulations of the University of Oklahoma - Norman Campus Policies and Procedures for the Protection of Human Subjects in Research Activities.

Should you wish to deviate from the described protocol or the research is to extend beyond 12 months, you must notify this office, in writing, noting any changes or revisions in the protocol and/or informed consent document, and obtain prior approval or request an extension of this ruling. A copy of the approved informed consent document is attached.

Should you have any questions, please contact me at irb@ou.edu.

Sincerely,

Susan Wyatt Sedwick

Susan Wyatt Sedwick, Ph.D.
Director of the Office of Research Administration and
Administrative Officer for the
Institutional Review Board – Norman Campus (MPA #1146)

SWS:lk
FY2003-8

cc: Dr. E. Laurette Taylor, Chair, Institutional Review Board
Dr. Nancy Barry, Music

APPENDIX K

INFORMATION RELEASE FORM

MAIN STUDY

Dear Oklahoma Music Educator,

You are invited to participate in a study of ***Effective Secondary Choral Teacher Behaviors*** conducted by Rebecca Lindley with faculty sponsor Dr. Nancy H. Barry. This research is being conducted under the auspices of the University of Oklahoma-Norman Campus. The purpose of this letter is to fully inform you about the nature of this study as you contemplate participation.

Music educators are becoming more concerned about the use of generic Teacher evaluation tools to assess music teacher competency. Research in Florida, Alabama and Texas shows music teachers are consistently scored lower on their evaluations than other classroom teachers.

The purpose of this study is to find out what effective teacher behaviors secondary public school choral music teachers would like to see included on a specific music teacher assessment tool. It would provide a base of data that could be used to develop and test a specific tool for music teacher evaluation. If you agree to participate, you will be asked to complete the survey attached to this letter. The survey requires approximately 20 minutes to complete. You may be assured of complete confidentiality. Please do not include any identifying information on the survey. The return envelop contains an identification number that will enable me to cross your name off the mailing list when the survey is returned. The envelop will then be discarded. Your name will never be placed on the survey. You will return the completed questionnaire to me in the enclosed addressed and stamped envelope. Please return the survey to me no later than **Monday, September 9, 2002.**

No risks beyond those present in normal everyday life are anticipated in this study.

Participation in this study will provide insight into what behaviors music teachers want to see included on a specific teacher assessment tool for music educators. Your participation in this study is strictly voluntary. Refusal to participate will involve no penalty and you may discontinue participation at any time. Once you have submitted a completed questionnaire, it is impossible to withdraw it.

Please be aware that returning the completed questionnaire implies your consent to participate.

To participate, you must be a secondary public school choral music teacher.

If you have questions about this research, you may contact Rebecca Lindley at 405-556-5070 or Dr. Nancy H. Barry at 405-325-4161. If you have questions about your rights as a research participant, you may contact the University of Oklahoma-Norman Campus Office of Research Administration at 405-325-8110.

Sincerely,

Rebecca Lindley